

**JULY 2002**  
**Issue #163**  
**Vol. 13**  
**Free**

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# SLUG magazine



**Female Rockers**  
**Bust Gender Barriers**  
**in Utah**

**Mr. Lady Records**  
**J.W. Blackout**  
**Maggie Vail**

**SPECIAL  
COLLECTIONS**



# LIONHEAD

r e c o r d s



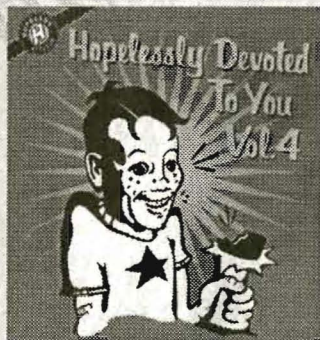
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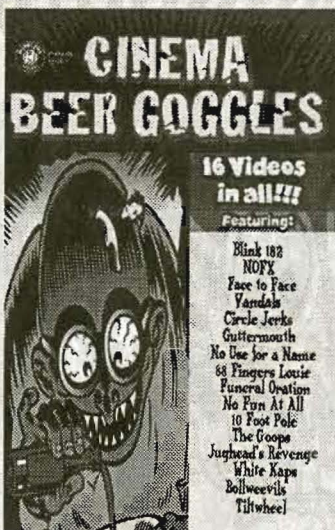
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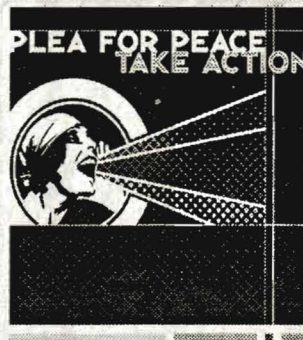
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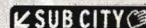
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# JULY 2002

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**Publisher - Eighteen Percent Gray**

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"THRILLING"

Stephen Holden, THE NEW YORK TIMES

"DAZZLING"

Owen Gleiberman, ENTERTAINMENT WEEKLY

# DOGTOWN & Z-BOYS

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Dear Dickheads,  
Oh fathomless Joy!

You big pricks (& prickettes) printed my letter in SLUG's May issue! This is good for my ego but bodes ill for our great city of salt as it means one of two things a) the other submissions you received for that issue were even lamer, or b) the printed letters WERE the ONLY submissions.

So I am optimistic in hoping you will print this big "BREAK A LEG" to our own Mr. "Can You Handle the METAALLI" - aka Jamie St. James, aka Jeremy

Sundeas - who is traveling far from home towards bigger, bolder conquests. Salt Lake is emptier, now, but the women folk are safer. Bummer.

Best regards,

-wicked charity

ps  
does 24 hrs a week count as a "day job"  
It might LOOK hard to be me, but im happy and free.

pps

Everyone I've spoken to has had a relatively good review regarding the E-center housing concerts. Like the good ol' Salt Palace, just farther west.

FUCK - missing Tool will mark the end of my E-center phobia, guess i'll save that \$40.00 for some local(ized)s this time around.


Dear Dickheads,  
please don't print my last letter or at least not the "jamie st. james" part i had bad information (ps thanks for calling me sweetie - you guys rule the slug scene)

*Sweetie? Did we call you sweetie? We meant sweaty, last time we saw you, you were sweating worse than... On the topic of bodily secretions, this heat is really affecting our judgment and reasoning here at SLUG, case in point; upon receiving your letter, we deemed it so boring and utterly senseless that we decided it was printable.*


Dear Dickheads,

I am definitely a very peaceful individual. Ideals of peace and acceptance for all guide my daily

existence, but those beliefs literally fly out my driver side window in the form of an extended middle-finger all too regularly navigating around the retarded drivers in this city! My roots extend to the eastern cities of the U.S. Definitely not places where indecision and poor driving practices are accepted. Yeah, stereotypes about east coast drivers are generally true. We drive fast, at times recklessly, and for the most part, impatiently. Those bad habits have been quelled personally, however, due to western trans-plantation a few years ago. But what tha' fuck are people around here concentrating on when they get into their vehicles. Was it a hard day at the office? Did your weekly sins produce too much introspective repentance? Is it time to change the CD selection? Did you drop your fish taco all over the toddler in the back seat? You know what, I don't give a shit. Gas is on the right mutha' fuckas!

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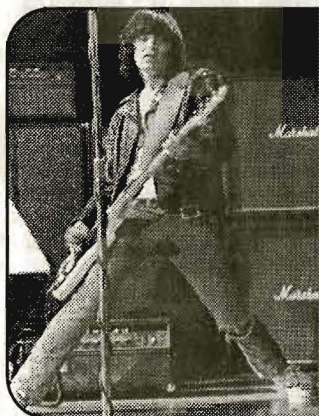
Seriously, if I have to sit at a four way stop sign a millisecond longer than my turn allows one more time...That brings me to my question for you dickheads. How should I go about silencing the road rage that encompasses all too many daily commutes? I've considered going James Bond style and equip my car with a flame thrower or other form of heavy artillery. Does this sound like the right way to go about solving the problem of poor SLC drivers? If so where can I find the weapons of war necessary to dissolve my road rage. Also, if my prior inquiry is all together impossible, does my middle finger suffice as an effective anti-road rage device?

Sincerely,

-Not the thumb, pinky, index, or pointer...

I am not a big fan of the east coast, last I visited I was stuck in traffic for three hours trying

to go three blocks. Fast driving does not exist in any metropolitan area, especially in the east, that being said, I am drawn to the conclusion that you are a hillbilly. Here in the west we got rednecks, the kind that live in trailers and have them 76' el camino's up on blocks in the front yard. On the east they got "Hillbillies", this is a whole different breed. Spanning from the deep south all the way up to upper New York state you have people that live in the buried woods, no power, not shit. This is the folk with no teeth, no shirts, just a couple pair of overalls, if you have seen the movie DELIVERANCE you understand. Anyway, just stay out of my way on the road, I would hate to fall victim to your brand of Hillbilly road rage. The last thing I need is a 12 gauge to my throat and my pants around my ankles.



### Rest In Peace Dee Dee Ramone, King of Punk.

Douglas Glen Colvin  
1952-2002

"Dee Dee was the main songwriter; the purity, spirit, and catchiness, of their best songs were Dee Dee's talent and instincts at work."

-Richard Hell

#### WHAT WE LISTENED TO WHILE CREATING THIS ISSUE (IN NO SPECIFIC ORDER):

- Lydia Lunch- *Champagne, Cocaine, & Nicotine Stains* (Crippled Dick Hot Wax!)
- Black Dice- *Beaches & Canyons* (Ida Records)
- Gore Gore Girls- *Up All Night* (Get Hip Recordings)
- Western Waste- *Break Away* (Liberty Records)
- Electric Wizard- *Dopethrone* (The Music Cartel)
- Capitol K- *Island Row* (XL Recordings)
- David Bowie- *heathen* (ISO Records)
- Weird War- *S/T* (Drag City)
- Jason Loewenstein- *At Sixes and Sevens* (Sub Pop)
- Fleshies- *The Game of Futbol* (Adeline)
- Janis Joplin- *Greatest Hits* (Columbia/Legacy)
- Joan Jett- *Fit to be Tied* (Columbia)
- Boss Hog- *Girl* (Amphetamine)
- Le Tigre- *Jinx* (Time Bomb)
- Various Artists- *Sample This too!* (BYO Records)
- The The- *Dusk* (Epic)
- The Wolfs- *Night + Day+3* (Self Released)
- The Bangs- *Sweet Revenge* (Kill Rock Stars)
- Dee Dee Ramone- *Zonked!* (Other Peoples Music)
- Dee Dee Ramone's- *Greatest and Latest* (Conspiracy Music)

# Who Will Be The New

# SLUG

# Queen?

SLUG MAG is searching for the perfect female representative to appear at SLUG events and travel as a member of the SLUG staff to music industry and lifestyle related affairs. In our attempt to make her famous, she will appear in every issue of SLUG Magazine for an entire year. Along with this high honour she will be given the chance to hang out with rock stars, become sponsored by various lifestyle companies and contribute to the MAG on a monthly basis.

Email Old Friends

Must be 21 or over • Be willing to reign for 1 year • Current Photo  
Paragraph explanation of why you should be the new SLUG Queen  
Phone & E-mail • Send S.A.S.E. if you want your pic back

Send ALL Entries to  
SLUG QUEEN PT. II  
2225 S. 500 E. ste. 206  
SLC, UT 84106

ALL Entries must be received by July 30<sup>TH</sup>

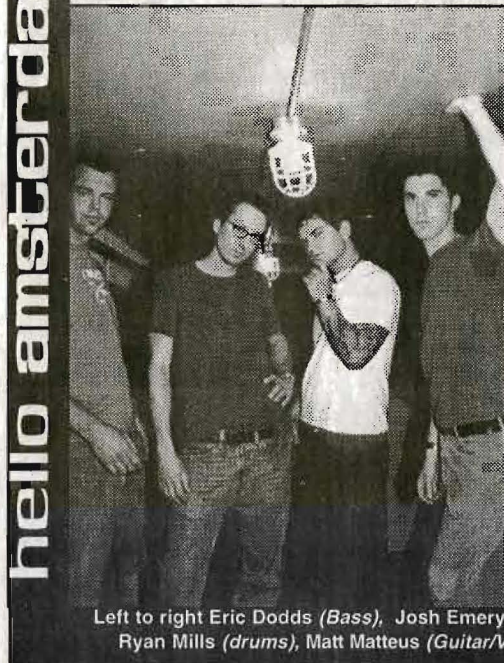




# localized

**LOCALIZED:** A monthly local music festival sponsored by SLUG MAG. LOCALIZED happens every second Friday of the month at the Urban Lounge.

hello amsterdam



Left to right Eric Dodds (Bass), Josh Emery (Guitar), Ryan Mills (drums), Matt Matteus (Guitar/Vocals).

All right fellow Salt Lakers, last month's LOCALIZED was loud, heavy, and full of rock. SLUG would like to thank Jared at the Urban Lounge, Hammergun, Her Black list, Queen Ann's Revenge, and the crowd that made it such a great night. I was told that this issue is all about women in music. Now take a second and think about it. All we normally see is the hand full of talented women that are out there. The majority of women in the musical spotlight are marketable eye candy conceived by a producer in order to make lots of money. I say we need to take music back! Give me more Joan Jett and less Britney Spears! More women should dominate the medium with actual talent, rather than a plastic surgeons boob job. This is all just a thought and it would be nice to hear some good things come out instead of shit. So to all those women out there, take what is yours and go with it.

Matt Matteus has been singing like a little girl for years. We finally got to meet Matt and his new band, Hello Amsterdam at his house full of Barbie dolls and Christmas lights.

**Hello Amsterdam is:**  
Matt Matteus: Guitar, vocals  
Josh Emery: Guitar  
Ryan Mills: Drums  
Eric Dodds: bass

**SLUG:** Matt why do you sing like a girl?  
**Matt:** That's the first question? I have a whole theory about that but I don't want to

go into that.

**SLUG:** Who are some of your female influences?

**Matt:** I like Mark Etsel, I think he is gay. Being honest Natalie Merchant.

**SLUG:** Why so?

**Matt:** Because she is hot? That's a tough question, somebody else answer it.

**Eric:** I'm going to say its because she did that song with Meat Loaf.

**Mills:** I'm going to say Mazzy Star.

**Matt:** Mazzy because its emotional.

**Mill:** Bjork!

**Matt:** Fuck, Bjork that's right!

**SLUG:** Would you say that Female musicians are equal to male musicians or do you think that they have a harder time?

**Matt:** You stumped us right off the top

by just asking us that.

**Eric:** I would say the industry does not help.

**SLUG:** So your saying the industry is biased?

**Eric:** They seem to have to be the hot young pop star.

**Mills:** Like on MTV you only see them if the stomachs are showing.

**SLUG:** Does your music target men, women or both?

**Matt:** I like to not be biased

**SLUG:** But your songs sound like they are more sappy relationship songs.

**Matt:** No they are not, because I've been with my wife for over ten years. They are not gender specific. I try not to make our song even time specific. I try to make it timeless.

**SLUG:** The never-ending ballad.

**Josh:** The never-ending ballad! Yes exactly!

**SLUG:** Who are some of your female influences outside of music?

**Mills:** My grandma. She actually came down stairs when I was young playing the drums, and she said it sounded pretty. My dad never said that. My grandma definitely kept me playing rock and roll.

**Eric:** There are very few people that I can say outside of my family that have influenced me.

**Matt:** That's answering it right away, by not being able to come up with an answer.

**Eric:** It's a hard question to truly come up with an answer on who truly shaped me as a person.

**SLUG:** What would you like to see more

of by women?

**Eric:** You hardly see any female movie directors.

**SLUG:** Besides Penny Marshal.

**Eric:** Do you see any female producers? I blame this on our school systems.

**Matt:** You don't see any female recording engineers.

**Matt:** I would like to see less of the Britney Spears and Mariah Carey ,and more Erika Badu and Cassandra Wilson.

**SLUG:** Are there any women in town that you see rising?

**Mills:** I don't know what her name is but she plays for Red Tape. She hits the drums harder than most drummers in this town.

**Matt:** I would say the Sunfall Festival

\*\*\*

Froburn has been bugging us to let his band play ever since we started LOCALIZED over a year ago. We sent Ricky Stink to Downtown music and he start some shit with this band.

**Blue Collar Line is:**

Tyler Cobern: Vocals,

Dave Moss: guitar

Jefferson Davis: Drums

Weston: Bass

**SLUG:** Why aren't there any girls in your band?

**Froburn:** Because there isn't any.

**SLUG:** So your band is sexist.

**Froburn:** Not at all, there is nothing wrong with being sexy.

**SLUG:** I didn't say sexy, I said sexist.

**Froburn:** There must be a thin line.

**SLUG:** Did you make an effort to look for any girls for your band?

**Froburn:** No, not at all.

**SLUG:** That sounds pretty sexist to me. Tell me how this mess came about.

**Dave:** I have had this project in mind for about two years, it started out me and Tyler and Jeff, and I was in a band with Weston, and we asked him to join, so here it is.

**SLUG:** But you didn't ask any girls to play?

**Dave:** Uh, no, no I didn't.

blue collar line



Left to right: Weston Woolley (Bass), Jefferson Davis (Drums), Dave Moss (Guitar), Tyler Froburn (vocals).

**SLUG:** So are you saying girls aren't good enough to play?

**Dave:** No, I didn't say that.

**Froburn:** All girls are good for is cooking and cleaning.

**SLUG:** How do you feel about Beenie Babies?

**Froburn:** Love em, collect them all.

**SLUG:** Who in your band is gay?

**Froburn:** Jeff our drummer is gay.

**SLUG:** Why is it that all bands claim their drummer is gay?

**Froburn:** Look at him, he just looks gay, plus hanging out at Club Blue on a daily basis doesn't help his rep.

**Burger:** Does your drummer write any songs?

**Dave:** Yeah, he helps out.

**Burger:** Isn't that when you're supposed to kick him out?

**Froburn:** Only when the Tommy Lee ego kicks in.

**SLUG:** Whose music do you rip off the most? Who do you strive to sound like?

**Froburn:** I would say *Fetus*, *Hoover*, *Lincoln* and a little bit of *Botch*.

**Jeff:** Look, my name is Froburn, look how much I know about music (laughter).

**Dave:** Everybody brings a little something to the table.

**SLUG:** Any local bands you wanna talk shit on?

**Froburn:** I would like to say that Hammergun does not have the vocal power that they think they do, or the drumming skills at all (laughter).

**Jeff:** You know who I hate is that punk band with that chick singer.

**SLUG:** Oh, so you are sexist.

**Jeff:** You know that band I thunder (pause) fist, no I mean Fist (pause) full, yeah *Fistfull*, they fucking suck, and they get way too much credit for being a shitty band.

**Froburn:** Why cause they got two girls in the band?

**Jeff:** I know that's exactly why, its like a catch thing, "look we got two girls in our band look how cute we are".

**Froburn:** Oh and *Endless Struggle*.

**SLUG:** You don't like Endless Struggle?

**Froburn:** I like Bob. Fuck Hudson River School, they fucking suck. **Jeff:** *The Used* fucking suck also, and what's his name from V-Vast, Eric Bliss.

**SLUG:** I think enough people will wanna kick your ass now, thanks for dirt!

Don't miss this month's installment of localized featuring:

Hello Amsterdam, Blue Collar Line, and Very Metal (thank you Mr. Will Sartain)

Friday July 12th at The Urban Lounge.



# HEY,

you fit in?

**RockRGrl:** Our mission is something no one else does, to inspire

**RockRGrl:** I always enjoy talking to Ani DiFranco because she's so smart, and definitely knows what

has always been really important to me, and that will become more apparent. I've felt like I was making the vitamins palatable, but now I don't think I'll make it as palatable. RockRGrl is billed as "the feminist music magazine." Whatever is true to

# ROCKRGRL!

There has been no shortage of "grrl power" zines, since the DIY format of zine-ing is a natural for independent-minded females. Carla DeSantis created RockRGrl to put the two interests together in a zine specially designed to salute girls about to rock. Insightful features include cover stories with people that loom large in the worlds of both music and political activism with bands such as *Le Tigre*. Even technical issues are covered, like the ins and outs of Internet copyright law and musical instrument reviews. RockRGrl has featured everyone from Sleater Kinney to Shawn Colvin to Yoko Ono; there's not one segment of the female musical spectrum that hasn't appeared in the magazine at some time. Several years ago Carla even staged the *RockRGrl Music Conference*. We spoke with her about how she's kept rocking for the better part of a decade.

**SLUG:** How and why did you start RockRGrl?

**RockRGrl:** I got the idea in the summer of '94, and the first issue came out in '95. As a musician, I was tired of how women were portrayed. "Women in rock" was depicted as a trend, and I think the media makes it sound really negative. I wanted to create something I wished I had as a kid. I had won songwriter contests, and then froze when I went in to use the free studio time I won. No one was there to show me the ropes. I wanted to be a mentor to girls in the same position.

**SLUG:** Explain your motto, "no beauty tips or guilt trips?"

**RockRGrl:** Actually I don't use that any more, but when I started out I thought most women's magazines are all about how to look. "You're not good enough, you have to lose weight, look cuter, wear the right colors." We still try to show people that there's more than that.

**SLUG:** In the oversaturated market of music magazines, how do



girls who want to make music. Most music magazines are geared toward males. With Rolling Stone saying it wants to become more like Maxim, I don't see that changing. I'm not concerned with the fans. There is still the perception with female musicians that "you play good for a girl" or "you're really expressing some anger there." Our audience are girls who want to play. Like women's athletics, our goal is to erase the distinction between female and male musicians.

**SLUG:** How well has the magazine been received?

**RockRGrl:** Quite well. I've seen a lot of magazines come and go. I've been publishing RockRGrl by myself six times a year for eight years. I'm taking a break this summer for a while, to get ready to go quarterly in January, hopefully with a lot more pages.

**SLUG:** How has the magazine changed over the years? What is the most surprising thing you've

she is doing. Courtney **Zineland by Stakerized!** Love is interesting because most of the time I don't know what she's talking about. I like talking to people who play music because they have to, they don't have any choice. It's that important to them. The magazine has gotten more sophisticated over the years. I try to be respectful of the artists I interview. When you turn the page, you see a totally different woman in music, whether young, old, silky, punk or goth. I have a magazine that could have Sheryl Crow on one page and the Genitorturers on the next. That's what I'm really proud of. I started RockRGrl four years before the first Lilith Fair. There was no "market," even though I despise that word, for women's music at the time. We're doing it in a way that's really classy. The women we cover are in it because music is important to them, not to make a fashion statement or to make some point about something.

**SLUG:** What future plans do you have for the zine?

**RockRGrl:** One thing I'd like to add are pieces about the state of the industry, and how to get a foot in the door. Resources for girls on ways to become an

Find out more at [rockrgrl.com](http://rockrgrl.com).

**"I'm more interested in someone who's survived cancer to play music than talking to someone who's a big star."—Carla DeSantis**

learned along the way? What are some of the most enlightening interviews you've done?

artist without selling your soul. Activism



# ROCKRGRL





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## THREE NIGHTS LOST IN J.W. BLACKOUT

words by Aaron

photos by Colby Crossland

WEDNESDAY, JUNE 12<sup>TH</sup>  
KRCL 90.9 FM STUDIOS  
8:08 PM

Jason Rock is hammering the bass and dancing on unrestrained feet, jumping from side to side without compromising his unremitting backup vocals. Jamison Wilkins is wearing a Captain Jack's Restaurant and Lounge t-shirt that is two sizes too small for him while wailing on his guitar and screaming, "It makes me crazy, it makes me crazy!" Here is reclined in a community-budget office chair bleeding out some insane guitar lead that is too brilliant to digest. And Patrick Young is beating the drums with a resolute precision. Somebody in the room is wearing a pink belt! The studio technician says, "Everything is good to go." The band goes live on air in an hour.

THURSDAY, JUNE 13<sup>TH</sup>  
LIQUID JOES  
11:25 PM

Local hillbilly blues redemption The Dirty Birds are tearing down their equipment. I go outside for a smoke. I hear some girl talking on her cellular

phone saying, "Get down here- J W Blackout is playing!" I go back inside to find Josh Scheuerman joining me for the show. "Have you heard J.W. Blackout?" I ask "No, this is my first time." "You'll enjoy it."

## local band profile

to call it anything else. Maybe an echo of country in Here's unrelenting lead guitar, but it is impossible to articulate beyond that. Jason Rock is thumping his bass! Jamison is strutting the stage and howling some song about the troubles born on the wake of too many inebriated nights. Here is bent over his guitar. And Patrick is beating the drums. This is goddamn quality local music!



FROM L TO R: JAMISON WILKINS, JASON ROCK, PATRICK YOUNG, HERC

Jamison is on stage explaining the terms of a J.W. Blackout performance. "We will start playing as soon as at least twenty people get up here on the floor to dance, and until then I am going to jump around like an idiot!" Within sixty seconds more than twenty people collect onto the dance floor. Jamison is still dancing like an idiot. The band soon breaks out into song. You wouldn't dare to call their music rock & roll, but you wouldn't dare

MONDAY, JUNE 17<sup>TH</sup>  
HANGING OUT WITH JAMISON @ MURPHY'S  
10:32 PM

Jamison double-checks my name spelling. "The band's new album, *Everything Changes*, will be available sometime in late July" he remarks. "When we first started playing together it wasn't anything serious, but somehow it evolved into the band that we are now." He goes on to explain that one of the original band members, David Prill, is alive and well in a hermit's trailer somewhere in the deeps of Southern Utah.

The evening proceeds, and Jamison confesses his innermost self to me. I don't feel at liberty to repeat the conversation; But if your curiosity is peaked, come and listen to him sing his songs. Jamison will explain to you all the guarded secrets that I won't repeat. J.W. Blackout is a tragic story dying to be told.

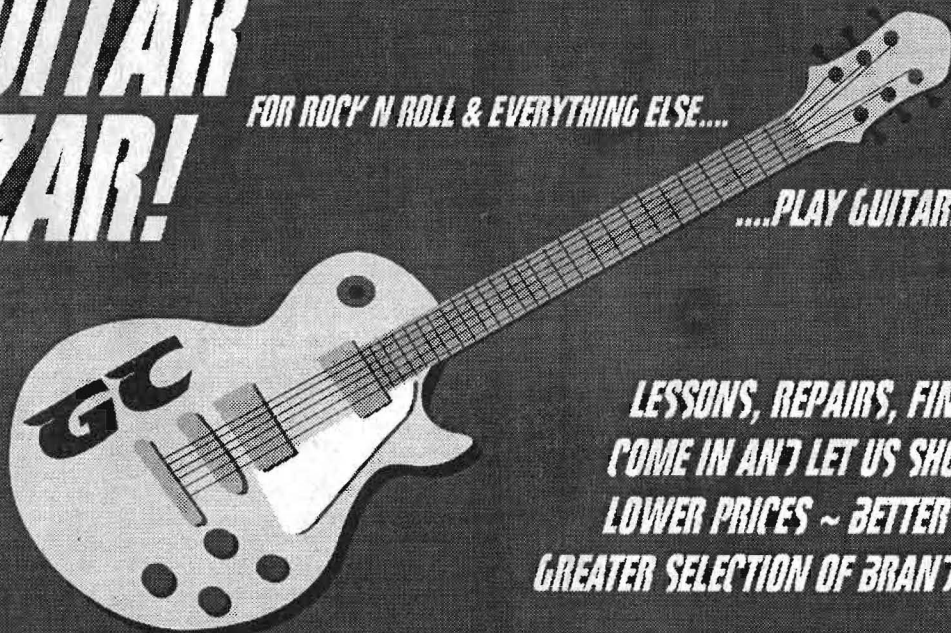
Contact them: jwblackout@hotmail.com

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## Indie label spotlight



by Stakerized!

The explosion of female indie bands has been popular since the early 90's, but for a long time there wasn't a label to promote this music and make it accessible. **Kaia Wilson** and **Tammy Rae Carland** rectified that situation by founding Mr. Lady in Durham, NC. Bands on the label like **Le Tigre**, **Butchies**, **Sara Dougher** and others aren't just making music; they are making an activist statement where it often counts the most, viscerally. Mr. Lady also distributes videos like **Carland's** "Odd Girl Out," about growing up lesbian, and **Nguyen Tan Hoang's** "7 Steps to Sticky Heaven," about gay Asian men. Perhaps the name, Mr. Lady, sums it up well: the sometimes ambiguous nature of sexuality when you don't follow society's roles, their punkish urge to frustrate those expectations, and the irony of trying to establish a musical institution in a male-dominated industry.

**SLUG:** How when and why did you start the label? Where did the name come from?

**MR. LADY:** We started Mr. Lady in winter of 1996; we were getting messages from god so we had to do it. We started the label with \$37 in our bank account and a lot of faith in our hopes that the world needed an openly queer/feminist label. Tammy Rae and I wanted to start this label to provide a sort of community service-to be able to release and represent other queer/feminist artists, to be fair and good to our artists, to have control over our own art and to

work towards bridging the gap between music and video art. The name is an offshoot of my alter personality, Mr. Baby, which I obtained while touring with **team Dresch and Bikini Kill** in Europe in 1996....

**SLUG:** Discuss some of the bands on the label, why did you pick them or how did they come to being on the label? What do Mr. Lady bands have in common? Do you listen to demos or how do you get bands?

**MR. LADY:** Most of the bands/artists on our label are friends of ours, so it wasn't hard to figure out that we'd love to work with them (like **Le Tigre**, **Sara Dougher**, **the Haggard**). Also, 2 of the artists

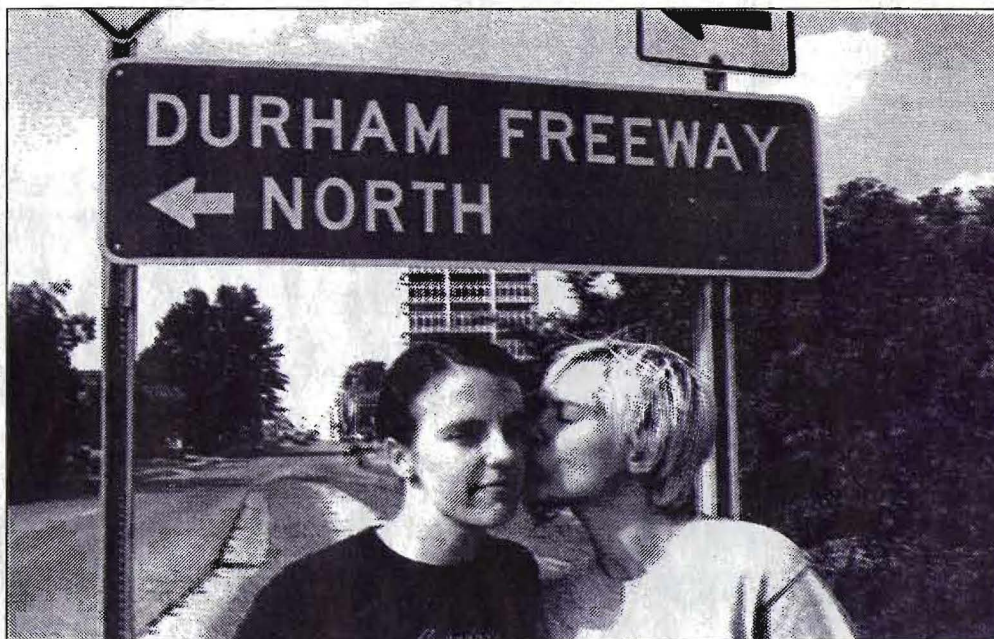
for 3 years without any pay at all, a loss of \$ actual-ly. After 3 years we started to break even and eventually make a small profit so we could start paying ourselves. The biggest challenge is staying organized, making good decisions, not throwing the computer out the window...

**SLUG:** How has the label and its bands been received by the public? What kind of niche, if any, do you think the label serves?

**MR. LADY:** We get mixed reviews. We are mostly supported in our extended queer communities and have respect of many straight folks, whether they're fans or writers. The media is scared of us, definitely, but as would make sense we are appreciated and supported in feminist and queer magazines (**Venus**, **Curve**, **Bitch**). I think that we're definitely in our own very little niche, that's somewhere between punk and women's music, queers and freaks, politically progressive/active fans and college radio indies.

**SLUG:** What are some new releases or even new signings to the label that you are excited about?

**MR. LADY:** Our newest release we're working on is from **Tara Jane O'Neil** - due out this October. She has released several CDs over the last several years, solo and with bands. She makes sad beautiful



THE FOUNDERS: KAIA WILSON AND TAMMY RAE CARLAND

involve me, so that wasn't tough either (**Kaia**, **Butchies**)! All Mr. Lady bands are either queer and/or feminist, all Mr. Lady bands make music that we think is evolutionary/new/unique/radical. All Mr. Lady bands love the color blue. I'm kidding. We do listen to demos, although we get way too many and can't keep up - I find different bands and artists when I'm out on the road with my band the Butchies.

**SLUG:** What have been the biggest challenges in running your own record label?

**MR. LADY:** Just the amount of work we had to do

music, this release is called **TJO - TKO**, and there are a lot of experimental noises and samples - she records herself too, which is really cool. We are also working on another compilation, it'll be our 3rd, and it will be all over the place musically as usual.

**SLUG:** Where do you see the label going in the future, or what are your goals for it?

**MR. LADY:** I see the label getting easier, because we have more experience and know how to make it work smoother. I see us continuing to release amazing music/videos, continuing to be outspoken about issues that need addressing and support - and hopefully being able to hire full time employees and give more and more \$, time and donations to organizations we care about. My goals are for eventual world takeover as well, but that will take some time...





## Today's Forecast for Hades

Nobody lives forever.

Long after their inevitable ends, the cold shades of the departed compulsively look up at the featureless void that stretches above them. Some recall the illusion of clouds and half-remembered melodies, treacle and trite.

But when the hapless souls realize that this is only a mirage in the vast silence and nothingness where they stand - waiting for infinity to end, the tears of the dead pour down like bitter rain.



## One Hun Dread Years

Take a short retrograde walk through time. Stroll backwards through a century up to its ankles (knees, waist, neck, head) in blood. Over there, over there, you'll find meadows of poppies - sanguine flowers, yet untrammelled by your great-grandfather's army boots.

Search these fatal fields for a familiar face. When you find the doughboy that has the same eyes (ears, hands, hair, voice) as you, tell him that he will witness merely the pink dawn of Mars, but you in your own good time will see red.



## Polar Opposites

The zoo's new cub, Bo Bo, was unbearably cute. Drove of children, wearing gift shop tee-shirts emblazoned with his likeness, clamored to visit Bo Bo first before any other animal. Clutching cuddly gift shop Bo Bo Bears to their tiny bosoms, they crowded together on the other side of his safety moat, calling, "We love you, Bo Bo!" to the attentive carnivore.

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# SUMMER SHOWDOWN

Summer Showdown Results June 8, 2002

## 14 AND UNDER

1. Patrick Eldridge
2. Nick
3. Kitt Powell
4. Garret Demille
5. Set Sivengsa

## 19 +

1. Bowling Ball Brian
2. Yoda
3. Skier Jay
4. Scott Grim
5. Marques Varvella

## 15 - 18

1. Bryan Spann
2. Cam Wood
3. Michael Stanger
4. Greg Ingersol
5. Rob Wise

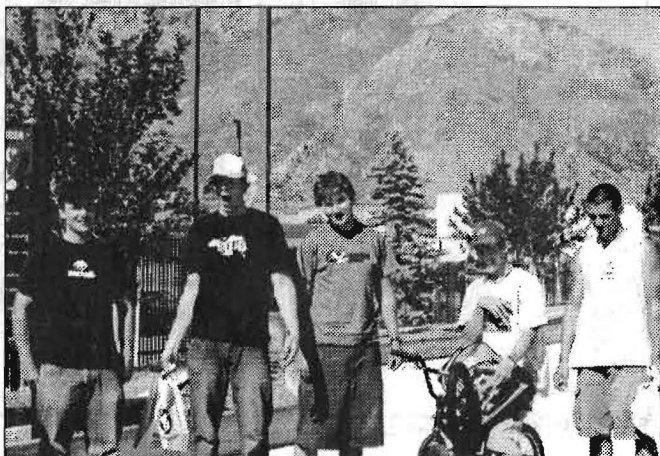


The Summer Showdown could not have taken place without the help of Mike Aitken, Elf, Skier Jay, Corn Biscuit, Minnesota Pat, Phil, Scott at Bike World, Chuck at 50/50, Stacey and Angela at SLUG, Guthrie Skatepark, Sobe, MacNeil, Terrible One, Little Devil, Props Visual, Us Against One Clothing, Efas, UGP, Kink Bikes, Etnies, Airwalk, Peter at BC, Aaron and company at Alta Cyclery, Jessten at South Valley Cycles, Ted and Mike at Canyon Bikes, and everyone who came out to ride and hang out!

**Thanks for making this a great event!**

For more results check

[www.usagainstone.com](http://www.usagainstone.com)

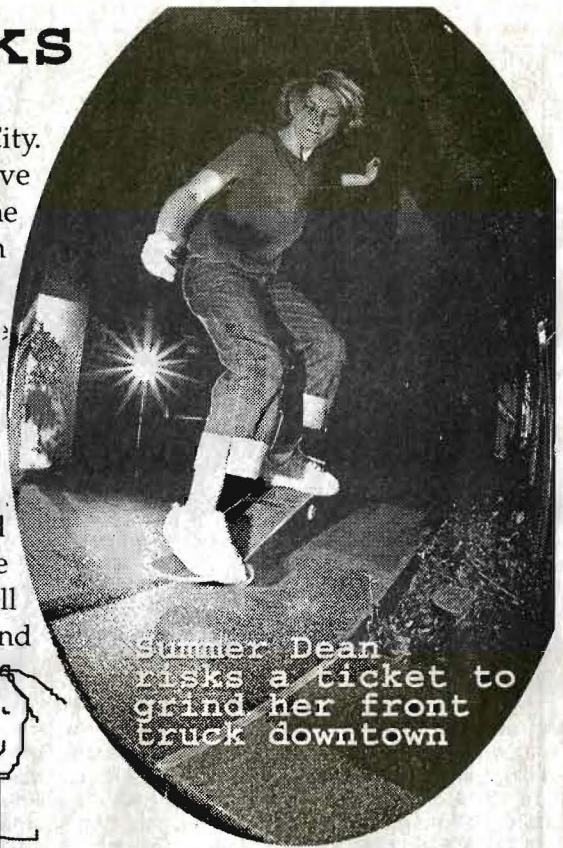




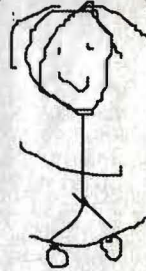
# Chicks with Sticks

Skateboarding has exploded all over the country. Nowhere is that explosion more evident than in Salt Lake City. Within the last year alone, five new cement skateparks have opened in the Salt Lake Valley and surrounding areas. The addition of these parks has made an immediate impact on the local skate scene. People are establishing new friendships and coming together to skate. These parks are breeding talent like shit breeds flies. And here's a big shock folks—they aren't all guys.

I had a chance to sit down with two of Salt Lake's most talented skate ladies to talk about what it takes to excel in such a traditionally male sport. Ironically, these two had never really sat down and talked before. What made these chicks stand out from the crowd? Dedication. They skate all the time, but not for social reasons. Both **Summer Dean** and **Krista Moroge** are lone riders. Both skate by themselves and strictly for themselves; generally keeping quiet and focusing solely on riding their boards. While there are many similarities between the two, there are also differences.



Summer Dean risks a ticket to grind her front truck downtown



words and photos  
by Shawn Macomber



Krista Moroge  
flies backside over  
Guthrie's hip

**Krista** has been skating for two years and prefers cement bowls. **Summer** is more of a ledge and rail skater with a collection of bruises spanning six years. Both said they felt nothing but support from other skaters. It wasn't something either needed to keep skating, but it is nice to feel acceptance. Krista works hard in the winter as a sales rep for Nitro and Scott, leaving her summer seasons open for skating. Summer works her schedule to allow for maximum skate time year round. She gets help from Blindside and Gallaz shoes.

As I sat and spoke with these amazing girls, I was surprised to learn there was nothing really special about being a 'girl' skateboarder. They hurt themselves just like me. They deal with other people and try to progress, just like me. At the end of the day they go home and ice their injured bodies, just like me. They are skateboarders. I'm proud to say they are also my friends.



# DON'T EAT PINK HAMBURGER

AUTHOReD  
BY TULLY FLYNN

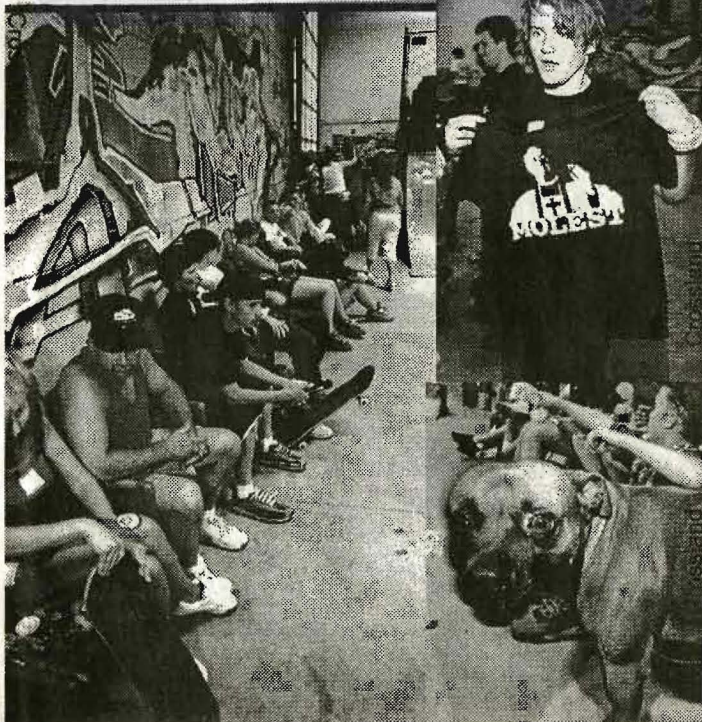
I take contests very seriously, especially Connections contests. They are the most testing of all contests. Located right in the middle of the city, everyone eats a good breakfast. Being the contest jock that I am, my special diet begins the week previous.

Energy shakes, or cold cereal in the morning (actually in the afternoon when I wake up) and until I sleep, nothing but meat or Oreo's. Protein equals good skateboarding.

My weeklong ritual really peaks when tradition dictates Thursday as the traditional day for the Traditional pre-Connections Contest Barbecue Tradition. Traditionally speaking, the grill is filled with the traditional meats of chicken and beef. (Just so you know, it is a tradition of mine that you can, if it's dead, grill anything) Personally I like cow. In fact, on this Thursday I pattied enough burger to kill 200 of the bloated beasts. I was hungry and the grill was hot, but with a burger this size it takes time and I am not a patient man. I dug right in. I noticed people laughing at me, but that's not unusual. Then it hit me. The burger was as red as the scabs on my knees. I swear it had a pulse. The effects were immediate. This would be the last solid I would eat for a week. My BBQ comrades convince me that I had been infected with e-coli.



Ever seen  
Chris Yourgalite  
3 Flip  
the big box?



Friday was a blur. I tried to rest, hoping that the virus would pass thru me in a great flush of loose stool. Each successive breath flashed a new chill through my shivering body and for the first time I feared that I might miss the contest. It was night before I could even eat a Popsicle. I still felt dizzy and nauseous but concentrated on the next day and what an amazing run I would attempt. I needed to skate this contest. Even at half health I could still take home a victory.

The God plan failed. I woke up sweaty and in just enough time to vomit all over my blanket. And that is how I spent Saturday, the day of the contest: Barfing! I puked my lungs out while the rest of the Salt Lake Skateboard Elite sweated their butts off skating at Connections skatepark.

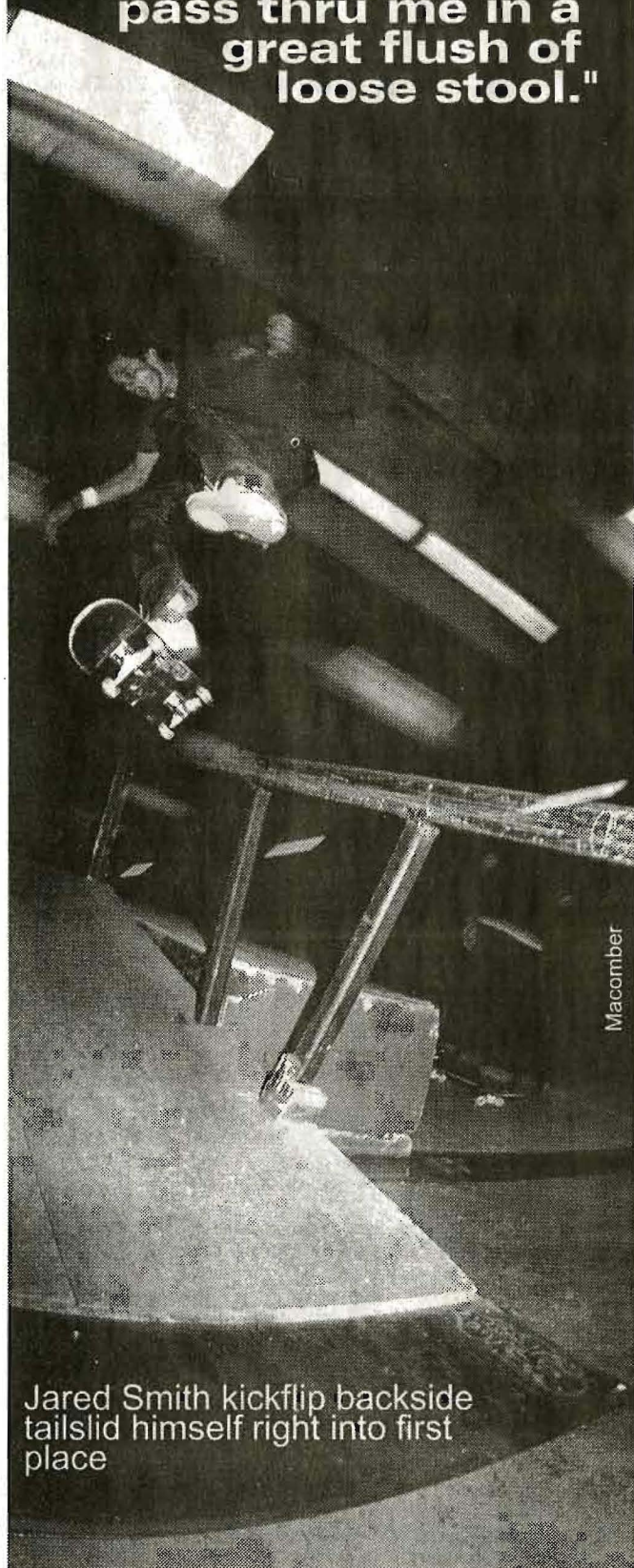
This was the first competition of the SLUG Summer of Death Series. The points leader, after three contests will go to Tampa AM. As of now the standings are as follows. Jared Smith took first, shutting out both Oliver "Powerhouse" Buchannon (2nd) and Chris Yourgalite (3rd). I understand it was a close contest that was decided in the final Jam Session. Mike Plumb(4th) and Mike Murdock(5th) pulled points too.

But seriously, Jared or any of you guys out there, if you're reading this? The points race is on and I'm coming from behind so know the truth: hard flips and feeble grinds don't win contests, dirty indy's do. And next go round there won't be bad beef to topple Tully. That Tradition is now officially over.

See you in July.



"Friday was a blur.  
I tried to rest, hoping  
that the virus would  
pass thru me in a  
great flush of  
loose stool."



Macomber

Jared Smith kickflip backside  
tailslid himself right into first  
place

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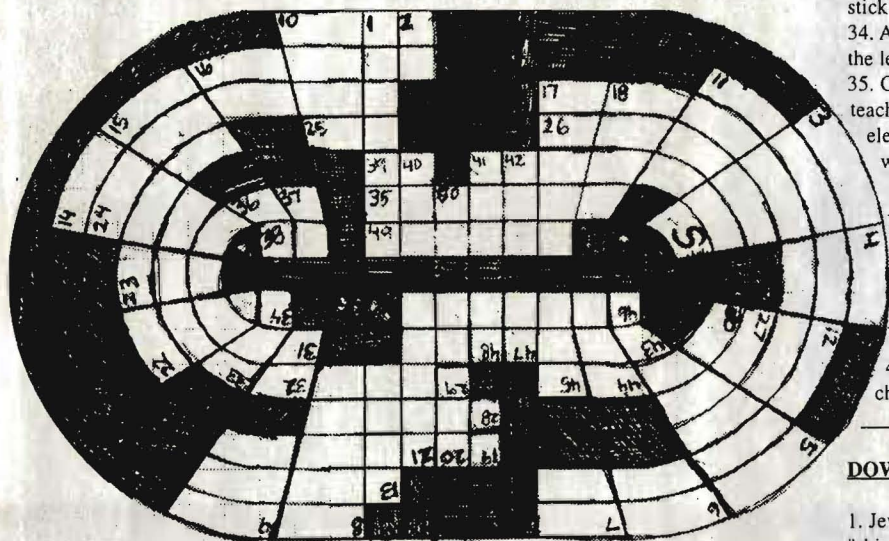
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# slug word

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## ACROSS:

3. Stinky letters
5. Why she gets that way each month
8. Rhode Island (abbreviation)
10. Erection date (abbreviation)
11. Indian Chief or automobile brand
13. 80's heart-throb, Jon \_\_\_\_ Jovi!
14. To extract semen from one's anus

17. A movie involving pirate treasure and an ogre named Sloth
19. Allowed to approach
22. Early American art form
24. Eldest son of Cain
25. Thinking sound
26. All knowing & powerful, for short
27. Eat \_\_\_\_ Joe's
28. His Holiness, the \_\_\_\_ Llama

29. Covered wagon
30. It was a good night if you are feeling \_\_\_\_
31. Original name for "joy-stick" (not *that* joystick)
34. Added note at the end of the letter
35. One who disciplines, teaches, and whips lions and elephants—chains them with shackles and should go to hell
38. It's X-mas for "for you"
39. Utah! (abbreviation)
41. Hair goo
43. Mourns
46. A frontal wedgie
49. Tom Robbins novel character John Paul

9. If yer illegal, we'll git ya
10. Engrave on glass or metal
11. Bigger than a puddle, smaller than a lake
12. herbs in bags
13. British comedian Mr. \_\_\_\_

14. Of or relating to shit
15. Brian \_\_\_\_ of Roxy Music
16. \_\_\_\_, and behold he cometh...
17. Marine Corps., Private \_\_\_\_ Pyle
18. Guitarist/Singer, \_\_\_\_ Santana
19. Short advertisement
20. Many cactus
21. Shut, secure...
22. Plural canines
23. Chicken, period
32. Street (abrv.)
33. A spinning toy like a drudel, I mean dradel
36. 80's Spielberg film
37. As a result
40. Relating to three
41. Johnny Rotten's pop group
42. English for "UNO"
44. Run (past tense)
45. Australian flightless bird
50. "No Ma'am" spokesperson \_\_\_\_ Bundy.

## DOWN:

1. Jewish slang for "shit on your face"
2. Sch, ch, \_\_\_\_
3. Every little girl wants these
4. One
5. Guns, hand guns
6. Mama, for short
7. South Carolina (abbreviation)
8. Your favorite daytime lesbian

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**GOING OUT WITH A BANG: AN INTERVIEW WITH THE BANGS' MAGGIE VAIL**  
by JenXX

*Two-women-and-a-boy strong, the Bangs is celebrating its fifth birthday with a mid-America tour and the anticipated release of Call and Response CD EP (due out September 10th.) The Bangs' Maggie Vail, vocalist and bassist extraordinaire, publicist for Kill Rock Stars, and sister of KRS' labelmate Bikini Kill's Tori Vail, had an earful to say about women in rock. SLUG caught up with her on tour somewhere between Toledo and Cleveland, Ohio.*

**SLUG:** Women have been rock musicians for while now. And the Riot Grrrl movement started a decade ago. Have we progressed?

**MV:** It has really changed. Even in the five years that we've been a band. There are more women playing different styles of music and more women playing experimental music than ever before. There are not as many "sound ladies" as you'd like to think, but there's a handful.

**SLUG:** "Sound ladies"?

**MV:** You know, like "sound guys."

**SLUG:** Yeah, that's what I thought.

**MV:** There've been a couple we've had on tour and they've all been exceptionally fantastic, but you have to be to get any respect or a job, really... but it's always really exciting when you have a sound lady. It's the next frontier. And there aren't many women who record. I mean, I can't think of any. It would be great if there were more women involved in the sound aspects, that would be really inspiring and easier. Y'know, it's hard sometimes to record with men that you've never met before.

**SLUG:** Do you believe that girl musicians are essentially different than boy musicians?

**MV:** Not necessarily. Right now we're on tour with the Makers who are five boys. There are obvious differences, but when you're talking about music, you're coming from similar places.

**SLUG:** By now, we know that women can and do rock. What more can we do to promote and support women in the music industry?

**MV:** I really think encouragement at a younger age is really important.

**SLUG:** Like those Daisy Guitars. You know that woman who makes those smaller guitars for girls?

**MV:** And in Portland there's the Rock

## the bangs



**L to R: Sarah Utter, Peter David Connelly, Maggie Vail**

'n' Roll Camp for Girls. It's fantastic! Any introduction to music at that age especially when there aren't boys around is really important. Y'know, you can be really easily intimidated when you're young and first starting out.

**SLUG:** You also do marketing and publicity for Kill Rock Stars. Has that given you insights about women in rock 'n' roll?

**MV:** There's a weird phenomenon. Most publicists are women. Most writers are men. There's a really weird dynamic. Especially when you go to conventions and the writers are hitting on you. It's really bizarre. And they had this panel at SXSW called "The



## MAGGIE ON TOUR

Forbidden Dance: Journalists and Publicists." My friend who does publicity at Lookout Records and I were like "we can't go in there!" We watched from a distance and then ran away.

**SLUG:** Who are your favorite female musicians?

**MV:** I really love Kathy Valentine from the Go-Go's, the bass player. I love Yoko Ono. She's insane, but still inventive. There are so many. Ronnie Spector---we just played with her---she's so incredible, her voice is so amazing, all the emotions she puts in her songs. Of course, Joan Jett.... Everyone I grew up listening to were inspirational. I remember wanting to be in the Go-Go's when I was little, thinking, "Wow, this is really amazing! All girls and they're so good!"

**SLUG:** What changes would you make in the industry to make it more female-friendly?

**MV:** Obviously if it were less image-oriented, I'd be into that. That's true for men and women. What's sad is even with all the changes like ProTools and all that, with mainstream artists you still have to be beautiful like Brittany Spears. It's image before talent.

**SLUG:** If women were the main players in rock 'n' roll from the beginning, how would it be different?

**MV:** I have no idea. That would be really unusual. Who knows?

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Hello Amsterdam  
Very Metal

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CD Release Party

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**FRI 19TH**

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Red Bennies  
Erosion

**TUES 23RD**

STARMY  
Tolchock Trio

**THURS 25TH**

Violet Run  
Phono  
Harpy

**FRI 26TH**

White City Rockers  
OPTIMIST PRIME

**SAT 27TH**

Flatline Syndicate  
K1-2B

**TUES 30TH**

Atery Teenage Riot



**Geriatric  
Rock:  
Esoteric  
Music for  
Niche  
Markets**



as the hot new musical products every teen must conspicuously consume. According to Viacom the Velvet Underground, the Stooges and the MC5 were the inspirations for the fashionable new movement. There you have it. Ignore 30 years of garage bands, geriatric rock bands, "roots" bands such as the Hellacopters, the Nomads, Guitar Wolf, Thee Michelle Gun Elephant, Jack O Fire, the Mono Men, the A-Bones, the Dwarves, Link Wray, Davie Allan, the Humpers, Gas Huffer, the Go, the Flaming Groovies, the Lyres, the Deviants, the Chocolate Watchband, Flesheaters, Gun Club, 13th Floor Elevators, Wailers, Sonics, Seeds and list the big three every "critic" in America can refer to and deem themselves expert. What is a geriatric rocker to do? Bitch? Listen to "roots" music packaged as trendy? I do love garage punk, but there's other stuff out there that isn't as trendy, or embraced by Viacom/AOL/Time Warner.

**Solomon Burke**  
*Don't Give Up On Me*  
Fat Possum

One of the dumbest biases in recent memory is the embrasure of Fat Possum after the label hooked up with Epitaph, accompanied by a weird prejudice against anything "roots" or "blues" related. Few cared when Capricorn was backing Junior Kimbrough's *All Night Long* and the Jelly Roll Kings. No one cares when Big Jack Johnson visits the Dead Goat several times a year and hardly anyone knows that he fronted the Jelly Roll Kings, a Fat Possum recording artist. The Blind Boys of Alabama release a masterpiece in 2000 and while the geriatrics love it the punks don't understand. The Blind Boys of Alabama guest on Solomon Burke's new Fat Possum record. Is

Solomon Burke cool like Merle Haggard, Tom Waits and R. L. Burnside now? *Don't Give Up On Me* bears witness to plenty of gospel. There's a church organ backing Burke since he is a preacher and prior to earning his status as the "King of Rock & Soul" in the 1960s Burke recorded gospel songs. One of the best records Fat Possum ever released was King Ernest's *Blues Got Soul*. The label has finally matched that release with

*Don't Give Up On Me*, a recording of stunning deep soul and gospel. Surely the NPR crowd will embrace the album, even if it is on Fat Possum. Will the punks with Burnside 20 Miles and Jon Spencer in their CD units get it? Who cares? Let me testify...

**Various Artists**  
*Apocalypse Always*  
Alternative Tentacles

The latest Alternative Tentacles sampler mixes politics with music. You get some old-timers and some brand new workers. You get both Michael Gira and Jarboe; remember the Swans? You get that hip alt-country; Slim Cessna's Auto Club and Evan Johns & the H-Bombs. You get Zen Guerilla (hip garage rock), M.I.A., the Fleshies, the Causey Way and you get Chomsky, Angela Davis and Jello Biafra. It's cheap, entertaining, informative and not advertised on television. Nope not on Viacom owned and operated stations either. Sorry about thinking outside the square box.

**Jello Biafra** - *The Big Ka-Boom, Part One* - Alternative Tentacles. Here is the former vocalist of the Dead Kennedys doing what he does best these days, ranting. Biafra would like to see a lot of kids in the streets fighting for freedom, but instead they are attending concerts by the Dead Kennedys fronted by Eddie, of the "Courtship of Eddie's Father." That's what watching television will do for you. Freedom of choice is a big deal in Utah. You can listen to Biafra offer his version of what we are fighting for, or remain in the average majority and attend Wal-Mart's big sale on made in China patriotism.

**Dolly Parton**  
*Halos & Horns*  
Sugar Hill Records

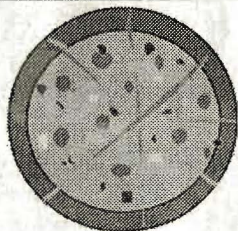
My God! Dolly Parton in SLUG? Isn't she nearly as old as Lemmy and he's been on the cover? *Halos & Horns* is Parton's third record for the Sugar Hill label. The large busted mama gave up on country and stared doing bluegrass a few years back. Her new one has bluegrass, but there's some gospel too, as well as a song about sex and drugs versus chastity and sobriety, the title number. She even covers Led Zeppelin's most tired song, "Stairway to Heaven." Don't ask me why but remember this woman made Collective Soul's "Shine" sound fresh. However, despite her shivery rendition I can do without "Stairway to Heaven." What's next, Freebird? Complaints aside the record is pretty dang good and Parton is touring. If she visits Salt Lake perhaps SLUG will put her on the cover.

**ED NOTE: DON'T COUNT ON IT, OLD MAN!**

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## LOCAL FEMALE ARTISTS EXHIBIT AT TRASA THIS MONTH

words by Carly Fullmer

### TRASA: Exploring the power of collective creativity.

"The biggest reason I wanted to do this is that **TRASA** in particular has been kind of male-oriented, and that's not because there aren't phenomenal females producing art around here. The only way I could think of getting women 'in' was to do this." TRASA Urban Arts Collective co-owner **Kristina** is talking about the all-women art show coming up in July and August.

A generic call for visual art was put out by TRASA weeks ago and the response has been tremendous. "The art is all over the spectrum. There are women who are doing very craft-like, what I call 'Utah Mormon Art,' and then there are women coming out of the U that are doing alternative things, and young women who have all sorts of outside influences," says Kristina. The submitted mediums fluctuate from perform-



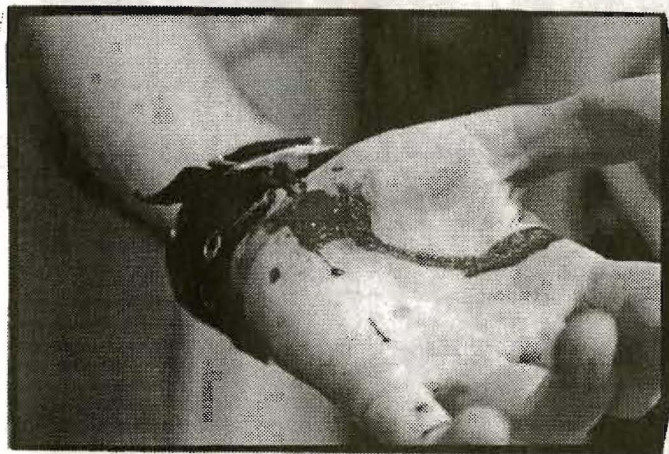
"Tub Luv" Gouache & Acrylic on Canvas by **Colleen Gills**

## art show preview

ance art and abstract photography, to traditional watercolors and oils, mixed media sculpture, glasswork, and embroidery.

The submission process has been very grass roots and word-of-mouth, but the show itself is professional and mind-blowing, gathering uncanny crowds for such a small institution. Kristina says, "We don't really even know what we're trying to do, cause it's all very organic. That's the whole idea behind the show, just try and get it out there to women artists who have visions and pull them in and find out what they want to do. Like, if they were given a chance to do a show, what would that show look like?" Come and find out at TRASA Urban Arts Collective (741 South 400 West) from July 12th (opening night 7-10pm) to August 17th. Normal Gallery hours are Thursday and Friday 5pm -8pm, Saturday 12-5pm. Call 801.355.5850 for more information.

Some of the featured artists include **Camilla Taylor, Ruby Claire Johnson, Anne pappas, Colleen Gills, & Teresa Lane.**



## asphalt surfing

Words by Josh Scheuerman

Photos by Colby Crossland

So you went to see **Dogtown** recently and had nostalgic feelings about slashing and ripping on your banana board and carving down the street in your hot pants and knee high socks. Before you grow your hair out or loosen the trucks on your skateboard, try this new ride.

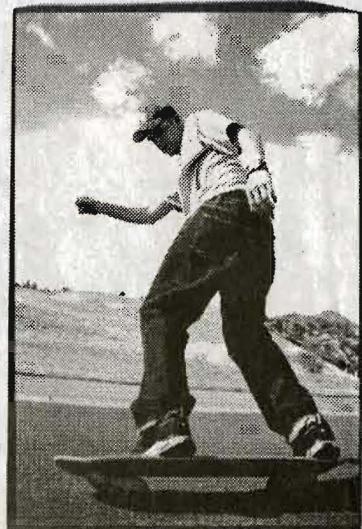
The **Tierney Board (T-Board)** has the carve you have desperately searched for all these years. One glance at this board might seem intimidating since there are only two wheels. However, the appearance is very deceiving. From years of research and development, Tierney Boards are now part of the U.S. Snowboard Team's summer training program. T-Boards handle the same as snowboards,

## product review

with deep carves and really fast straight ways. Not to get tech., but it's all in the Torsion Rings of different durometers. Depending on how much force you want to apply for a carve you can choose a higher or lower durometer. A true testament to the board's adaptability, I tested the T-Board on the streets of the avenues, the U of U campus, plus traveled with it to Mt. Hood where the HCSC diggers had a ball riding it through Government Camp. The board handles well on both down hill or flat land. With a snowboarding back ground the board only took a few try's before I had mastered the basic turns for slowing down and stopping.

I tried the 38", extended skateboard model. There's also a 41" snowboard inspired design. Depending on surface conditions you can choose between Rubber and Urethane wheel sets. For the three days I had the board, friends and strangers gave it a ride and everyone figured it out reliving those days of nostalgia.

For a free demo stop by The Traps at 250 so. 1300 e. and check out a board or log on to [www.tierneyrides.com](http://www.tierneyrides.com) for the full story and video clips.



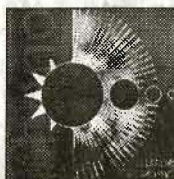




## Misty Murphy- *Circles*

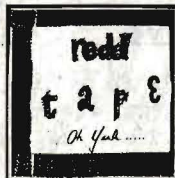
I wanted to give Misty Murphy a bad review, I admit it. I'm pretty hard on female musicians, I suppose because I see so few of them breaking boundaries and making kick-ass music. Well, Mist Murphy makes kick-ass music. You can hear the traces of other female greats seeping

out from the seams of Misty's music, from her breathy, expressive **Tori Amos**-like voice to the harder, gusty, **Liz Phair**ish "Slipping the Dove." "Glass Ménagerè," my favorite, combines bells in a jazzy, trip-hop background that sounds a lot like **Portishead**. Overall, the album is self-reflective and soothing without being melancholic, complete with dance beats on tranquilizers. Meanwhile, interesting chord changes light up the choruses while the lullaby-like melodies wash over you like an ocean.



## Phono-Lotus

Phone opens up the dark portal to the part of your soul that responds to deep meanings. Everything about this band just rings true; everything about it is real. The buzzy, industrial epic title-track washes over you in a warm dark flood like the liquid darkness found in the womb. And rebirth is, in fact, its overarching theme: "Once alone, born into silence/I'll find my own beginning." "Julia" opens with a deceptively simple keyboard riff and transforms into one of the most convincing love songs (whether for a lover or a child) I've ever heard. "When I cannot see my heart/I can only speak my mind, Julia." A snake-charmer keyboard riff weaves a magic spell over "Questions," interlaced with **Depeche Mode**-like vocals. Pick up a copy of *Lotus*; your inner world will never be the same.



## Redd Tape-*Oh Yeah...*

The kids are all right. Redd Tape's live performances are noted for their raw untouched appeal. So the thing that probably stands out the most on their 2-song demo, *Oh Yeah...*, is the clarity: not a trace of muddiness. And it's the sharpness that cuts straight to the chase. Wil's earnest vocals rip into the parts of you that might remain untouched by the instruments and his lyrics are rife with descriptions of brutally raw emotions and poetic descriptions of the soulscape, like "I fall off a cliff into your hands" in "My Favorite Day." "Winter Wishes" is harder and darker with ethereal backup vocals. Redd Tape fluctuates between wide-eyed optimism and an odd otherworldly wisdom: You can't really call them kids anymore.



## Hammergun-Texas

Hammergun is among the heaviest of the heavy when it comes to stoner rock bands. An anvil rings and big apocalyptic guitars start growling at you the moment you put *Texas* in the CD player. The first riff repeating like, what 20 times, gives you the sensation of being in a meat grinder. The slaughter continues with "Let'er Ride," complete with classic stoner-rock movements, where you're eaten alive by monster riffs and screaming vocals. Follow that by the even more rockin' "Haulin' Ass," where the music breaks away into a slow, impossibly deep, melodic basslines. *Red Magazine* called the slow and churning "Sidewinder" a "death-march." But after begging for mercy during *Texas'* long, low ride through the desert on a semi, you'll find you feel more alive than ever.



## Various Artists- *My Sweet Compilation*

### My Sweet Records

Making appearances on *My Sweet Compilation* are eight bands, five of which have had their CDs reviewed in this very column. Rockit. The Kill's complex, driven, math rock melts into *Form of Rocket's* "My Name is a Killing Word," which sounds different than it did on their CD —was it recorded live?— cool. The Downers pick up where *FoR* leaves off with buzzy keyboard devo and carefree lyrics. Hudson River then comes in with their bright, chummy, emo-pop sounds and New Transit takes over with surging triplet guitar rock in "Songs for the Anonymous." Furious Fire and Hammergun close out with characteristic fury. It's so damn cool to not only see so many talented musicians in Salt Lake City, but to see them working together in a common cause. Sweet.



## The Wolfs-Night & Day

Los Lobos have gone full-throttle for their second four-song single. Rawer, harder, and even fuller than their first single, "white Pills," *Night & Day* still employs The Wolfs' signature classic-rock overtones as in the title track, complete with big juicy keyboards and bloodcurdling screams. Jeremy Smith's guitar riff in "Candy" evokes summer twilights at the carnival with amusement park rides jangling crazily while Josh Knight's pounding toms and Carri Wakefield's low bassline provide a pummeling contrast. "Ride on Cowgirl" has not a lick of country in it, fortunately, and "Cum For Brains" rocks *HARD*. *Night & Day*, recorded live, reveals a decidedly revved-up and roughed-up side of Salt Lake's ultimate sass-rockers.

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# BEYOND BREASTS...

Story by Joey Marquart

Illustration by Lela Bell

# BEYOND BEAUTY...

## FEMALE MUSICIANS WITH AN AGENDA

### Ordinary Girls

"Show us your tits!" yell a crowd of boys at a black metal show in Colorado.

"Show us yours!" shouted Brita and Carol of a young **FistFull**, a band who has

been different when you're not a guy.

Some accentuate the difference between women and men, finding power in the distinction. Others blur the line. But what makes Salt Lake women unique? And what are they doing to bridge the gender gap today?

### Making Room

Getting to that place—under the lights with a mic and a captive audience—is a challenge for anyone. For girls, perhaps, the road is rockier, fraught with nay-sayers that include parents, peers and club owners. Tracy Brewer and Angie Eralie of **Chubby Bunny** know. When they were forming their band in December of 2000, they saw a club of boys who knew the lingo, the codes, the rules.

"We invited ourselves," says Tracy.

It wasn't easy for Chubby Bunny to figure out the

basics: buying equipment, booking shows, and networking with musicians. These difficulties, they say, led them to create what is arguably the most visible and organized girl-musician support system in Salt Lake City: the **UGGLIES** Web community (Underground Girls Getting Loud, Independent, and Electric in Salt Lake City, available at <http://utahunderground.net/ugglies>). It's a meeting place, they say, for female musicians to trade

and other girls should be able to learn how without feeling intimidated."

Lindsay Heath, the energetic drummer for **Redd Tape**, loves the website and hopes girls will come out of the woodwork more often. "Although the scene might not exactly welcome the girls, it's crucial that we involve ourselves, to remind the boys that they don't own it," she says. "I've been teased and patronized too long by misogyny and chauvinism. I'm totally aggravated and ready to scream, and suddenly, I'm [able to] voice my rage into an amplified exposure."

[Female musicians]



### "Show 'em yours!"—Brita

since gone on to rock heavier, harder, and deeper than most bands in Salt Lake. "It's humor," says bassist **Carol Dalrymple**, "that gets you through." A strategy for success? After poking fun at the crowd's misogynists, the girls of **FistFull** succeeded in drawing a crew of ladies to the front for a mosh pit.

When she was playing with **Power Tools for Girls** in the early '90s, **Julie Styer** remembers two Provo bouncers who wouldn't let her past the entrance to warm up for her band. She was just a girl-friend, they said.

"You guys are fucking assholes," she responded. "My band is headlining tonight."

Girls across the Salt Lake underground know that being a musi-

**I can string my guitar now and other girls should be able to learn how without feeling intimidated..."—Angie Eralie**

tip, find band members, and locate shows that feature other female musicians. Says Angie, "When I was 18, I couldn't restring my guitar. I can do it now

need to be recognized as nothing less than revolutionaries. We are the



minority in a male-dominated system."

Even gaining access to that system, however, can be a challenge for those on the outside. Girls are urged to play flutes, not drums. They sing in choirs instead of playing bass in rock bands. They get "catty." So say the girl musicians in SLC but the symptoms can be found





**Hard-playing Debi Graham keeps performing, in spite of being allegedly shafted by male-owned bars!**

Mican Fochiero

almost anywhere.

"You walk into an equipment store and they're like, 'hey, it's a chick,'" says Angie, who provides advice through the UGGLIES site on locating girl-friendly stores.

Lindsay chooses to bring boys with her when she goes shopping for equipment. "If I don't make it a point to bring a male along every time I go to a music shop, I can plan on being charged double," she says.

Kelly Green, the ferocious singer and guitarist behind the vegan-punk-rocking trio **Teen**



Dik Douglas

irked by unfair gig payment.

Debi Graham is the lead singer, acoustic guitar player and driving namesake for Debi Graham and the Full Band. Originally from St. George, the well-spoken Debi has molded her band into an aggressive blend of loud folk rock—but failed to join her male counterparts on the higher end of the payment scales.

In shows, Debi plays hard. When she lights the stage with her acoustic guitar and graceful figure, audience members tend to expect something soft, feminine. "When I start throwing on my overdrive pedal, people think again," she says.

Being paid less than her male counterparts—and witnessing the transactions herself—is a sore spot with Debi. "Most of the clubs in Salt Lake are male-owned," she says. "A woman-owned club makes all the difference." At certain female-owned clubs in town, she says, she comes home

**"In this town [the male-female divide] is to my benefit..."—Misty Murphy**

with \$500 in her pocket, as opposed to the \$200 average

**Tragedies,** gets flack even though she is the head employee of an equipment store (Salt Lake City's Guitar Center). "People second guess me and I'm the fucking manager," she says.

Others, like Debi Graham, are

she can expect from most male club owners. To fight the inequity, she persists with the owner, and continues to get herself booked at establishments that pay her poorly. That, she says, has earned her respect—and fairer wages.

Julie Styer, who has been the driving force behind the raw, screeching sounds of **Power Tools for Girls**, the bewitching, sexy power of **Lovesucker**, and now the hard-edged punk discord flavor of **Silvox**, just wants to be taken as seriously as her boy counterparts.

"I care extremely that I'm taken seriously," says the band leader, who is calling the shots, booking the shows, planning the practices, and writing all the music and lyrics for her new project, which includes two other male members.

**"It's not about guys or girls...it's about rockers."—Carri Wakefield**

Despite her pink and black hair and commanding presence, Julie is excited about the prospect of girls being able to blend into the background—and glad to see that more girls are picking up instruments. "I can remember a time when it was only me and Amber Jarvis of **Mouthbreather**," she says.

Today, Amber Jarvis plays with **Optimus Prime**, and doesn't consider herself much of a pioneer. "I don't like to be gender-specific," she says.

Julie likes the idea of girl musicians playing their "novelty" down:

"Now a girl can be in the shadows," she says, "and it's not a big deal. Women are playing a more subtle role—and that's awesome."

One girl who "plays in the shadows" is Carri Wakefield, bassist for the **Wolfs**. Also having played in the past seven years with **Tarn**, **Furious Fire**, **Guitarchestra**, and **Cobra**, Carri is a seven-year stage veteran with an unassuming but solid playing style. With long

for a rock 'n roll bass player.

"It's not about guys or girls—it's about rockers," she says. "There is obviously more men than women playing, but it's never been an issue for me. I want to have a good time, and I want to rock."

Misty Murphy, a guitar player of eight years who has just released a new CD (available at Graywhale), alternately ignores a male-female divide and rides off

it, taking advantage of what some see as a male



objectification of women's bodies. With a sexy stage persona, Misty plays a powerful blend of self-described feminine rock. With surfer-girl beauty and a lithe, muscular build, Misty plays up the dichotomy between her sensuously soft vocals and her heavy guitar playing.

"In this town, it's to my benefit..." says Misty.

**A Woman's Place**

"It doesn't take a penis to hold a fucking guitar," says Kelly Green, guitarist and singer for the punk band **Teen Tragedies**.

In a town where roughly one out of every five bands in the underground rock scene has a female musician—and maybe one of ten boasts a female leader—some girls wonder if playing is a man's job.

"Because I'm a girl, I always have to prove it," Kelly says. "But I don't think my music has anything to do with gender," she says, pointing to the more obvi-



ous politico-vegan content of her lyrics.

**Victoria Johnson**, the guitarist and vocalist for the all-girl band **the Basement**, is used to proving herself. "Male musicians have really low expectations of females," she says. When a male co-worker teased that he'd never met a girl who could do a guitar solo, she called him on it, promising to give him a lesson in female rock on their next break. "I have to drop all modesty and prove myself," she says.

Proving one's self, says **Redd Tape** drummer **Lindsay Heath**, can also be quite rewarding. "I find myself, sitting behind a drum set, waiting for the guitars to tune," she says. "I catch the

handed by the **Mormon** culture.

"Being Mormon pushed me into music," says Rebecca, who attended BYU and is still active in a faith many fault for oppressing women's rights. "It's a potent way to escape, a form of empowerment."

Looking out through black-line eyes as she sets prepares to set up her drums, she says, "I hope girls won't be afraid to play, even if it's male dominated."

## Visual Stimuli

**Julie Styer**, on the other hand, finds power in female sexuality. "In America, sex sells," she says. "Smart women understand that sex is power, and you can be

damned sure I'm going to take advantage of that. Then I can fuckin' show 'em that I rock."

Women interviewed for a recent *City Weekly* story depicted the sexy **Misty Murphy** as a tramp with no talent riding on sex appeal. "I show cleavage. I think it's funny when people are intimidated by that."

Sexualized representation of women in the media doesn't bother **Misty**, who brands herself with sensual images on her own CD. Utilizing her sex appeal is a perk, she says. "I express my boyish side—I rock climb, get dirty—and my girlish side—going shopping, doing my hair," she says. "Ignoring any of these aspects would be a shame."

Still, other bands find power in projecting and exploiting female stereotypes.

That empowerment, for some, is distinctly femi-

nine. Such is the case for the girls in the Eastern European downtempo collective **The Stove**, vocalist **Kristin Muirhead** and violinist **Katya Murafa**.

"We are women," says Kristin. "We bring things only women can bring: love, warmth—but when we are done

zones."

Indeed, **The Stove's** powerfully delivered mix of eerie hip-hop, jazz, classical music, haunting melodies, and Eastern gypsy accents are not what an audience might expect of two self-described "feminine" girls and a quiet beat man in the background. Their other-worldliness and nearly supernatural communication with each other and the audience confront an eye eager to objectify.

Today, the classically-trained **Katya**—who has played violin since she was a child growing up in Russia—and the four-and-a-half octave vocalist **Kristen**—who used music as a

way out of Utah Valley playfully point out that they'd still be



set up the drums for the drummer...huh?" or 'that's awesome these guys let you play with them.' I almost enjoy those comments; the events to follow always...bring me ultimate satisfaction."

**Liza Law** is a tough guitar player whose intelligent lyrics can barely be heard over the hard sounds of **Nell Nash**, her band. Wearing a boa, leather pants and a knowing smirk, she invents her own style on stage and plays as if she could care less about a supposed male gaze in the audience. That, she says, is how to beat it.

"We're calling bullshit on these motherfuckers," she says, when asked about men who don't take female musicians seriously. "We need to relearn issues of gender...to redefine what it means to be girls."

Drummer **Rebecca Vernon**, whose fierce and primal beats fuel much of the goth-inflected **Violet Run's** powerful stage presence, finds joy in confounding the gender expectations she perceives are



**"Being Mormon pushed me into music..."—Rebecca Vernon**

**"It doesn't take a penis to hold a fucking guitar."—Kelly Green**

performing with or without their beat mixer, **Eduard**.

"We're a chick band," responds **Eduard** with a smile, "and I'm the first to say it. They don't necessarily need me."

The dark-eyed **Katya**—who, with her visibly pregnant figure is perhaps the most "feminine" of any female musician in Salt Lake—knows people have their doubts about the **Stove** when they ascend the stage. "Some bands we've opened for have been suspicious when they look at us," she says. "We're not scared. I'm pregnant and I'm playing and I don't care."

**"...Sex sells...and I'm going to take advantage of that."—Julie Styer**

## Passing It On

"The rawness of the bass, the power is a beautiful thing," says **Carol of Fistfull**. "It's

playing, everyone is intimidated, speechless. We're out of people's comfort

the super low-end, something you can feel." That power, however sublime, is something



Carol wants to share with other girls. Through performance and mentoring—Carol has taught bass-playing at the University of Utah—she's hoping more girls discover their own "super low-end."

**Victoria Johnson**, the 19-year-old guitarist and vocalist for the all-girl act **the Basement**, sees the solution in information sharing.

"Networking, is made difficult by a society that fails to encourage girl-girl

with. "One thing that really pisses me off is when women slander each other," she says. "It bothers me—when they don't show each other respect.

Misty Murphy wonders where her competition

Lindsay Heath speaks of a nearly spiritual communion between herself and other

desires to become something. I, in turn, send back every supportive wave of compassion I can find within myself.

## Benefit Show

Do girls rock like guys do in SLUG? See for yourself. Join **SLUG** for an evening of girl power at Kilby Court on Friday, July 26 and Saturday, July 27. Performers include:

**Friday, July 26**

**Chubby Bunny**

**Violet Run**

**Redd Tape**

**The Stove**

**Debi Graham & the Full Band**

**Nell Nash**

**Saturday, July 27**

**The Basement**

**Teen Tragedies**

**Silvox**

**The Wolfs**

**Misty Murphy**

**Fistfull**

**Proceeds go towards Women Against Risk (WAR), a LOCAL non-profit group. Visit [slug-mag.com/girls](http://slug-mag.com/girls) for more information on this show.**

Micah Roquero



## The Basement

is—why they don't invite her to do shows with them, why she's not included in the "Little Lilith"-type festivals. For her, female support seems far off.

"I think I've been left out," she says with a laugh. "Maybe it's an



Sacey Adams

women—particularly girls in the audience.

Ultimately, it's showing the guys—and especially the girls—that she can beat the hell out of her drums that gives her satisfaction.

"An exchange takes place within myself and the other females in the room," she says. "Their souls pour into me, their desperate voids and

## Even pregnancy doesn't halt another performance from The Stove!!!

team playing—at least when compared to boys," argues Victoria. Thus emerges the "cat fight" phenomenon.

It's an obstacle, adds Carri Wakefield, no one should put up

over-sight."

On the opposite end of the spectrum,



Micah Roquero

## IT TAKES A "WAR" TO HELP WOMEN!!!

By Jaimie Gadett

**W.A.R.** What is it good for? On its own the word carries several negative connotations. However, as an acronym, each letter comes together to form something with the potential to change lives. **Women At Risk**, a program developed under the watchful eye of the Harm Reduction Project, aims to reduce the risks facing female commercial sex workers. Following in the vein of clean needle sharing programs and methadone clinics, W.A.R. seeks, not to eradicate prostitution or escort services, but to increase these women's chances for survival. Propelled by fear installed by a growing AIDS epidemic, the Harm Reduction Project took root in

New York as drug users attempted to increase the survival rate of friends and family involved in risk-taking behaviors. A Utah chapter was formed in 1997 and as its success grew, so did a number of new programs, one of which was W.A.R.

Services provided by W.A.R. include: group and individual counseling, life skills classes, advocacy, diversion programs, and outreach. According to Angela Gerritsen, Director of Program Services at W.A.R., in addition to producing "teasers" pamphlets containing messages on disease prevention, participants are also in the process of creating their own magazine. Not only are these women gaining access to education and health care, by they're also making connections that may

help them gain entry into rehabilitation clinics. "A lot of these centers have year-long waiting lists," said Gerritsen. "Most of these women don't have time to wait around for help." W.A.R. gives them an opportunity to find faster solutions.

"We're really planting seeds for change," said Gerritsen. Women involved in the program are in no way forced to relinquish risk-taking behaviors, but are rather presented with ways to improve upon their situation. Many of the participants continue selling their bodies for money and drugs, however, others find a way to break the degenerative cycle and take steps to leaving that dangerous lifestyle behind. In W.A.R.'s early days, Gerritsen hit the streets on her own to recruit female sex workers for the program. After two years, many of those same women became recruiters themselves.

"In the 70's, with the sex industry was thriving, streetwalkers in Salt Lake were a lot more exposed," said

Gerritsen. "In today's current climate though, prostitution has been forced underground and as a result it's harder to find these women and get them help."

Not surprisingly, the city remains rather skeptical of the program, however the two entities have managed to forge a relationship. "We're strange bedfellows," said Gerritsen. Though their existence is still in check, Gerritsen is confident that W.A.R. will continue to grow. "As of now we're committed to another year without funding, but we're hoping for some private aid in the future."

Until then, W.A.R. will have to rely on outside donations and volunteers to help them their efforts to battle the negative circumstances keeping a significant portion of our female population down.

**Help Support this critical organization and Local Female Rockers at Kilby Court on Friday, July 26 and Saturday, July 27—more information listed above.**



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A SLUG contributor would like to  
thank those who appeared and  
testified under oath in his  
defense. Standing as one does  
work on occasion. Officers of the  
Salt Lake City Police Department  
aren't always truthful. In fact, at  
least one officer is guilty of "pro-  
filling" based solely on appear-  
ance and, of presenting imagi-  
nary evidence from his bigoted  
mind as fact. A judge determined  
today, June 26, 2002, that the  
officer incorrectly cited a SLUG  
contributor. Case dismissed!  
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**JASON, PETE AND BRIAN.**

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# lame ass



with your host  
**Kevlar7**

**Saturday 6th** : For those who like beautiful tranquil music that is both challenging and disjointed, then check out **The Casket Lottery** at *Kilby Court*. Hailing from Kansas City, the same home town as Shiner, Casket approaches music with a creative eye while not confusing the listener. On their release *Moving Mountains*, melodies dip and soar with passionate but aggressive vocals that get two highly enthusiastic thumbs up in the masterpiece department from yours truly.

**Saturday 6th**: A show that I was afraid would reek of terrible hippie shit, but actually might turn out pretty good is **Dr. Didj** at the *Lazy Moon*. Didj is a guy who plays a Didgeidoo, an ancient wind instrument from Australia that creates an insect sounding drone, over a combination of retro-funk and psychedelia trance. Still sounds like hippie shit? Not really, more like the feel good dance vibes of Jamiroquai without the soulful singing. Smoke a huge fatty and get those dance shoes on, ya' dig?

**Sunday 7th**: Described as, "Eerie grinding keyboards mixed with driving bass, thundering drums, wall-of-sound guitar, and frantic desperate vocals," Alternative Tentacles records latest presentation, **The Phantom Limbs**, sounds like a band that will both amaze musically and scare theatrically with their performance, when they play at *The Foundation* in Provo. Apparently the lead singer gets naked and covers himself in grease paint, duct tape, wrapping paper and other strange substances. Who said rock is dead? Should be worth the drive to Provo.



**Monday 8th**: Ahh...the blues, ya' got to love 'em. And nothing is better then when a guy comes to town who knows what the blues are really about. **W.C. Clark** is one of those godfathers who can also dip into rock n' roll, Memphis soul and searing roadhouse blues. When he plays at the *Dead Goat Saloon*, expect this music veteran of forty

years to lift the audience into a rollicking frenzy as he showcases songs off his new release as well as tunes that helped him become the legend he is.

**Monday 8th**: This show will pulverize the walls of *X-Scape*. The **Muscle Memory Tour** comes crashing into town with pop-power punk fav's **All** headlining. Most people know this great band as being three of the four members of punk godfathers **The Descendents**. All has a distinct personality and put on one helluva good show. The band I really want to see is **Someday I**. Their latest, "Ref 4" is about as close as you're going to get to being a sonic musical masterpiece, a perfect 10!, that your going to get from an band coming out of the underground these days. Described as, "being unequal parts of Jawbox, Shudder to Think, and Shiner", I state that they are all these and more, rolled into an tight three piece that writes incredibly intelligent music that peeks way at the top and stays there. This tour features the best of All member's label O&O; also on the bill is **Wretch Like Me** and **Armstrong**.

**Wednesday 10th**: People who remember the indie post punk band **Garden Variety** will want to set up and take notice of the arrival of **Radio 4** at *Kilby Court*, which features a member from the aforementioned band. This three piece from New York gets high marks for their latest *Gotham!*, as well as their debut, *The New Song and Dance*. Both are filled with sing along pop songs that get into your head and leave you humming. Sounding similar to the legendary **Gang of Four**, **Radio 4's** sound will get hipsters shaking their butts to the bands jagged jangle, and shaking their fist to the bands raw and intense musical emotion and energy.

**Friday 12th**: Pay close attention, because this show is an early one. Political power punk band **Good Riddance** returns to Salt Lake City at *Brick's* to school all those who think that a Republican leadership under W. "The Idiot" Bush, the thief in chief. These guys practically helped define for many years what it meant to be a real punk band, with their brand of painfully honest state of the union addresses atop scathing power guitar chords and rhythms that speed past at breathe taking speeds. Not for the conservative at heart. After taking in this bombastic show in the day, head over to *Urban Lounge* for *Localized*.

**Friday 12th**: Local music anyone? Now where would this city be without the artistic talents of local musicians who feel that deep spark and need to create with sonic art? Fortunately this great indie 'zine that you hold in your hands knows and appreciates local music, that's why they sponsor *Localized* every month at the *Urban Lounge*.

This month's showcase features **Hello Amsterdam**, (which stars a member of **Stella Brass** fame) a good heartfelt sensorial experience that is somewhat similar to musical approach as **Stella Brass**. The second local, **Blue Collar Line**, is described as, "a bunch of assholes who sound like **Refused**, **ABBA**, and **Neil Diamond** on crack", should definitely be worth the small price

of admission. And last on the line up is actually a national act that was accidentally put on the bill, **Very Metal**, who is named after Vivian's jacket slogan from **The Young Ones** British comedy show. Very serious power punk that is compared to a cross between **Motorhead**, **Poison Idea**, and **The Exploited**, **Very Metal** should frighten the kiddies into submission. Give 'em the boot. Oi!!!!

**Saturday 13th**: A three piece that builds slightly forlorn pop songs around a drum-bass-piano formula is the best way to describe **The Prom**, who will be performing their unique brand of music at *Kilby Court*. Having returned with a successful tour with label mates **Death Cab For Cutie**, **The Prom** is set to release their sophomore effort, *Under the Same Stars*. The band will be previewing that night at *Kilby* their blend of sad piano based songs which, "has been compared musically to the **Black Heart Procession** and **McCartneyesque** **Elton John**", by the band's press kit. Somber material for a warm summer night, a way to deal with your **Jack Daniel's** bottle having suddenly become empty.

**Wednesday 17th**: Much like a **David Lynch** film, **The Fire Show** comes on with a dark foreboding that is both uncomfortable but also compelling. You want to dislike their disjointed passion of harmonic chaos, but somehow one is drawn deeper into listening to more and more of the creative experimentation that is **The Fire Show's** third release, *Saint the Fire Show*. Fans of **The Birthday Party** and later **Radiohead** will dig this crazy shit. When they perform at *Kilby Court* that night, don't miss them because this will be their last show. And apparently live their performances are full of cathartic improvisational mayhem that is quoted as never truly being captured on record.

**Friday 19th**: For those who were disappointed when **Tiger Army** cancelled you will get your payback tonight at *X-Scape*. Expect psycho-greaser anthems with acoustic stand-up bass slapping and powerful drum pounding, layered with emotional tales of the creepy nights when werewolves prowl and zombies lurch after punk kids in **Rancid** T-shirts.

**Saturday 20th**: After having reviewed their show last time they came to town, and having seen first hand the power and collaborative genius of **Track Star**, I look forward when they return to town at *Todd's Bar and Grill*. A three piece that knows the meaning of scenic and serene, this bands brand of noisepop is both grand and skillful. The band will perform songs from their latest, "Lion Destroyed the World", which range from the sedate power ballads to the sublimely blissful rockers, all on the small stage that is at *Todd's*, a sight to see with thy own eyes.

**Saturday 20th**: **Tool** is coming to town again at the *E-Center*. If you don't know anything about this amazingly talented famous band, then you're an idiot!! So instead focus in on the opening act for that night **Tomahawk**. It features drummer **John Stanier** of **Helmet**, bass player **Kevin Rutmanis** of **Cows** and **Melvins**, guitarist **Duane Denison** of **The Jesus Lizard**, and vocalist **Mike Patton** **Mr. Bungle** and **Faith No More**.



Together they perform something very musically different. While similar to all of the aforementioned bands, Tomahawk's goes into about a million directions while retaining enough of a structure to keep the average listener from running screaming out of the room. Truly a rock vision that is worthy of praise, attention, and the true ability to open for such a powerhouse as Tool.

**Saturday 20th:** Sometimes, good emo-style bands don't necessarily die. Instead they just add different elements and adopt a new name. Case in point **Hey Mercedes** (who will be playing at *X-Scape*) have risen out of the ashes of the defunct band **Braid**. Hey Mercedes just released a new EP filled with personal vocals, angular guitars and stellar drum work that is somewhat similar to Braid, but with a patient more relaxed approach to the songs. Opening is **Audio Learning Center**, thick melodic pop from former members of Pond and Sprinkler. Also on the bill is **Koufax** and **Piebald**, who both perform hook laden balls of sensitive music with an edgier rock backbone. Koufax incorporates a piano into their music to give it a deeper passionate angle.

**Saturday 20:** The king of scary punk is paying a visit to our state in the most unlikely of venues. **Danzig**, the Elvis of everything dark and dreary, will be spreading his dark wings over the town of Park City when he scares the hell out of all the hippies at *Harry O's*. Why is Mister "Mother!" playing at such small out of the way venue?

## DJ SPOOKY



Good question, for which I have no answer. But since his opening band is the newly reformed **Prong**, it will definitely be worth the five hours waiting in line to make sure you get in to see both.

**Sunday 21st:** One of the masters of acid jazz and electronic blues is **DJ Spooky**, who will come to town at the *Zephyr Club*. Working with real live jazz sounds, this talented madman of the turntables mixes session musicians, playing a wide variety of instruments, with fat beats. Spooky even plays a live bass to accompany the dance beats. Spooky wants music with a beat to be more than just some guy twisting knobs or spinning records-he wants it to be organic and hopefully he will translate that live.

**Tuesday 23rd:** Hailing from Texas, the five piece **American Analog Set** writes some absolutely



moving pop sensibilities. Translated as pure pop glory at times, to grooved out instrumentals, to power ballads to mellow out the savage rock animals. On this tour the band will be supporting their latest release, the EP "Updates" which features remixes (?) of some of their songs by fellow tour buddies and openers **Her Space Holiday**. Holiday is a one-man band, a guy who likes to mix atmospheric and dreamy electronica elements and samples with structures that would make any indie kid smile wide. Also tentatively on the bill that night at *Kilby Court* is **Xiu Xiu**, a very amazing band that writes music unlike anything you've ever heard before. Mixing simple dance beats with traditional orchestral instruments over somber lyrics sung with a rich voice that hits every note with stinging grace, Xiu Xiu well quickly be the favorite new band of many music lovers.

**Friday 26th and Saturday 27th:** Local Ladies Night at *Kilby Court* featuring local female musicians and their bands, see the cover story of this month's issue for more details.

**Sunday 28th:** Compelling as it is powerful is the best way to sum up **Town and Country**. A minimalist approach to music in the same veins as **God Speed You Black Emperor** and **Low**, **Town and Country** want to break down the wall of contemporary structured music, stretching and weaving songs until they become powerful ideas that express a feeling of graphic euphoria. Prepare for a nirvanic sensation of pleasure as the band prepares you for an departure of the aural senses that night at *Kilby Court*.

**Tuesday 30th:** When I was a kid there was this friend of mine who used to think he was a rock god from hell as he sat and constructed complex musical compositions on his cheap "bleeps and chirps" Casio keyboard. I bet that's how the writer for **I Am The World Trade Center** feels when he constructs his songs, that he's living out his childhood fantasy of being a dance club god. Sounding like a low-fi **Blondie** and/or **ABBA**, *Kilby Court* patrons may have a heard time relating to **IATWTC's** type of experimental music. But then again it might fulfil their desire to hear something similar but uniquely different then what they're used to.

**Wednesday 31st:** And last for the month of July is the **Oops Tour!** at *Kilby Court* which features four bands who blatantly define the meaning of "Crazy Shit Man!". **The Locust** is so shapeless in their music that it takes several listens and an open mind to understand that they are psychopathic jazz styled musicians with a keyboard player who believes that he is the green winged one. **The Blood Brothers**, similar to **Drowningman** in that they scream and play in a chaotic frenzy that death metal bands sound well adjusted. **Lightning Bolt**, a two piece drum and bass attack that is both complicated and loud. And finally on the line-up is **Arab On Radar**, who is completely raw, blistering, senseless and absolutely spastic. Be warned, not for the tame of heart, those who like structure, melody, and/or enjoy sensitive nerdy boy music.

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# GLITTER, GUTTER, TRASH

BY RYAN MICHAEL PAINTER

A special thank you to those who threw the party known as Dark Arts. The evening I attended was a wonderful time to reminisce with old friends and watch some talented local and national acts. I hope to see the tradition continue on over the next few years. Maybe Convergence: Salt Lake isn't so far fetched after all.

## Various Artists Blisscent I Blisscent Records

Shoegazing was a fantastic music movement that wasn't easily pigeonholed. It stretched to include the cascading likes of Ride and Slowdive and the distorted chaos of the Jesus & Marychain

and My Bloody Valentine. It also faded into obscurity by the mid-nineties when most of the contributing bands broke up or locked themselves into studios and were never heard from since. This compilation pulls together the second generation of Shoegazing (and with the success of

BRMC a revival might not just be wishful thinking). The diversity remains; you have male vocals, female vocals, drum machines, real drummers, guitars washed under distortion, chorus and delay effects and surprisingly the album never feels uneven. It could have used a better mastering but in the end, this disc is a very rewarding reminder of how music can be beautiful and unpolished at the same time.

## Looper The Snare Mute Records

Stuart David (ex-bass player for Belle & Sebastian) returns with

his third release and a darker cabaret sound. Based partially on David's recent novel *The Peacock Manifesto*, a wild ride of one Peacock Johnson and his recently acquired cohort Evil Bob and their hapless attempts to score a dance hit by putting an electronic beat to "Rhinestone Cowboy." The problem being Peacock Johnson and Evil Bob were real people and the book was their story and somehow this album and their involvement with it is some sort of apology. Fortunate for us because the book is very entertaining (required reading for anyone who thinks they have a great idea) and the album is rather good. *The Snare* is a smoke filled trip-hop record without being camp; swapping out the brashness of a torch singer for a cool collected swagger. Sadly there is no techno "Rhinestone Cowboy" but from all accounts it sounds far better than the just released Belle & Sebastian album.

## Speedy J Loudboxer Novamute Records

While my tastes have moved from more traditional dance music to the experimental realms of Germany's Beefcake I've always had a passing interest in Speedy J (aka Jochem Paap). His albums tend to garnish good reviews and he has a loyal fan base that continues to grow—But *Loudboxer* suffers from the clichéd repetitive motifs that drive forward but never really go anywhere. The first 30 seconds of each track sound fairly fresh but that freshness is lost far too quickly. Yes, the sounds are rather interesting and I'm sure if mixed within a club environment it would be one hell of a ride but as an album it lacks the variety to distinguish itself from yesterday's anonymous white vinyl pressings.

## Voltaire Boo Hoo Projekt Records

You can love him or hate him but the dark comic of goth is a welcome addition to what has often become a stagnant genre. Mixing the tongue-in-cheek acoustic pop of *The Beautiful South* with the dark musings of falling out of love Voltaire provides a fantastic evening of laughs (yes, you are allowed) without sounding forced (a difficult accomplishment for albums based on a running theme, just ask *Black Tape For A Blue Girl*). Worth checking out because it is more viable than his last Star

Trek influenced release (not everyone loves Star Trek but everyone has fallen out of love) and the two cover revisions of Tori Amos, "Caught A Lite Sneeze" and Bjork's "Bachelor(ette)" could be confused with heresy but should be considered playful tributes.

## Audra Going To The Theatre Projekt Records

It would be easy to disregard them as another goth pairing of brothers who think its still 1989 and are in a serious need of the bleeps and analogue bubbling of recent goth/industrial hybrids. However Audra do take the old format of guitars and drum machines and do rather well with it (which should please purists who haven't taken a liking to anything post-Rosetta Stone's *Tyranny of Inaction*). There are the obvious influences from the Sisters to Bauhaus but not quite as blatant as *The Wake*, *Funhouse* or even the often-entertaining *Black Atmosphere*. They're also from Arizona and should be considered for a Nightmare,s event in the future.

## Bryan Ferry Frantic Virgin Records

Perhaps Ferry is finally living up to his stereotype as *Frantic* comes across perfectly with its mixture of cover songs, originals and a guest list that includes the writing talents of Johnny Greenwood (Radiohead), Dave Stewart and old Roxy Music friend Brian Eno. More raw than his recent releases, sounding like he did 20 years ago before becoming obsessed with ballads (perhaps the Roxy Music reunion reminded him of the glory days) and far better than his last lackluster 30's tribute *As Time Goes By*. A vibrant return to form. 3

## King of Woolworths Ming Star Mantra/Beggars Banquet

An electronic kaleidoscope soundscape submerged in toy pianos, glitches, alien landings, exotic chimes and heavily effected samples. Mellow at times, anything but at others. A nice mix that keeps you slightly on edge, particularly with the effective use of sampled dialogue. Reminiscent at times of *The Prodigy*, *Death In Vegas* and the Dust Brother's work for the *Fight Club* soundtrack.

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**Lusine ICL - Iron City**  
**Pneumatic Detach - [pa • re • ses]**  
**Symbiont - Ology**  
**Mlada Fronta - Oxydes**  
**K Marks The Pedwalk - Meshwork**  
**Ma - Masonic**  
**Miss Kittin & The Hacker - First Album**  
**Projecto Mirage - Two Tons Of Rubble**  
**Eco - Entfesselt**  
**Kompressor - "Kompressor does not dance"**

**Symbiont**  
**Ology**  
**SBP/Backscatter**  
**Rating: 4.5**

A highly anticipated debut release from the Salt Lake City based band exceeds any expectations I had after seeing their live performance in April. Raw, angst-filled vocals and appropriately cynical samples are layered over well-constructed electronics creating a cynical and similar to **Hocico** or **Velvet Acid Christ**. **Ology** is rich with hate, but briefly allows the sun to peak from behind the dark clouds on three beautifully loathsome instrumental tracks creating a nice balance. And if you don't feel angry along with them after listening to this cd, read the liner notes where you can read Symbionts 'belonged suffering + death wishes'.

**Mlada Fronta**  
**Oxydes**  
**Parametric**  
**Rating: 4.5**

A sequel to last years **Fe2 03** is again ear candy. **Parametric** is the new label of **Mlada Fronta**, with this being the first release. The cd comes in the same triel digipack as **Fe2 03**, with beautiful photography of rusted, corroded metal in a blueish/gray duotone. The first disc is obviously a continuation from where **Fe2 03** left off. You can expect the same simplistic electronica varied with heavy beats and some catchy dancefloor tracks. The second disc contains eight remixes, two of them by **Mlada Fronta**, and four live video tracks. The remix tracks only feature the artist, so it is unknown which songs are actually remixed. Either way, familiar artists like **Tarmvred**, **Mer**, and **Mimetic** do an excellent job adding their own spin to **Oxydes**.



**Lusine ICL**  
**Iron City**  
**Hymen/Mad Monkey Records**  
**Rating: 3.5**

Composed of eleven solid idmish tracks, the Texas based artist, **Lusine ICL** has become a permanent part of my down-tempo collection of cds. Each track is very minimal with original drum samples and soft electronics laying barely beneath the surface. The elegant and sophisticated sound is very compelling. It's perfect for background music or can be listened to on headphones for a better listen of the intricate yet minimal textures.

**Various Artists**  
**Masonic**  
**Hymen**  
**Rating: 4**

Thirty tracks of varied idm, breakcore, drum'n'bass, and experimental techno make this double disc compilation outstanding. The **Hymen** label has evolved so much since it began 5 years ago, but has continually released some of the finest of the genre. This compilation shows that growth with artists like **Venetian Snares**, **Squaremeter**, and **Beefcake**. **Neutral** does a minimalist yet catchy song with light distorted vocals. One of my personal favorites is the **Dead Hollywood Stars** spaghetti-western electronica. Another nice unique artist I discovered on this compilation is less electronic, more guitar sound of **Sonic Dragolgo**. **Snogs**, David Thrussel, collaborates on a new project with **Shinjuku Thiefs** Darrin verhagen, called **So Fuckin' Jazz**. **Xingu Hill** adds a catchy, head-nodding song. **Gridlock**, **Xanopticon**, **Baracuda** and so many more make this compilation a must have.



## TOP 10 for JULY

1. **Lusine ICL** - *Iron City*
2. **Pneumatic Detach** - [pa • re • ses]
3. **Symbiont** - *Ology*
4. **Mlada Fronta** - *Oxydes*
5. **X Marks The Pedwalk** - *Meshwork*
6. **v/a** - *Masonic*
7. **Miss Kittin & The Hacker** - *First Album*
8. **Proyecto Mirage** - *Two Tons Of Rubble*
9. **Eco** - *Entfesselt*
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# HCSC

## PERFECT STORM: SLUG GOES TO SUMMER CAMP

by Josh Scheuerman

Nestled among thick birch furs, 60 foot pines, at 3500 ft. in the shadow of Mt. Hood they are working in the calm before the storm.

"They", are the counselors, coaches, diggers, and administration that make up **High Cascade**



**Snowboard Camp (HCSC).** For over a month the camp has slowly taken shape as the snowmelts, until June 13<sup>th</sup> when the storm arrives. For the next three months they will all work 10 days on two off until the calm once again returns.

The "storm" is 220 kids and adults per session ranging as young as 12 to almost 60 years of age for six sessions.

Started in 1989 by two entrepreneurs, **John Ingersoll** and **John Caulkins**, HCSC was one of the first summer camps in history. Over the years the camp has grown into one of the most professional and well-rounded camps in the world. Located only an hour outside of Portland, I recently had the opportunity to visit the camp before the first kids were shuttled into camp.

As I pulled into Government Camp (just 6 miles from the ski lifts) there seems to be mass confusion. However, after a few minutes walking around I learn that each wanderer turns out to be on an individual task, while whole groups concentrate on different problems to be solved. It's the organization of an elaborate beehive. There is a new Vans street course being erected in front of the lodge. Behind Charles, new ramps and bowls are being cut and fitted together. The diggers are even keeping busy at the fire pit, disposing of last year's ramps and scraps from the new additions.

Like the campers that will soon be arriving, each day starts early and ends late. Breakfast, lunch and dinner are served at the camp presenting everyone a chance to interact and reflect on the day.

Mt. Hood has over 133" when I visited and stays open year round. Traveling to Timberline Lodge takes 15 min. and puts you at the base of a spectacular sight. Once an active volcano, the south side blew out to smooth, snowboarder's heaven. Bright blue skies greet me as I ride the lift up to HCSC's on hill park. Boasting one of the biggest parks on the mountain the super pipes are being cut by none other than **Pat Malendoski**. You might have seen his work as **Ross Powers** boosted the biggest air in the history of competition. Yeah, Pat carved the Olympic super pipe and is busy building two for the camp. The park has jumps and rails for every rider from novice to insane with a huge selection of boxes and rails. Away from the mountain I was surprised at the diversity of activities that take place during camp.

For 'activity day' campers can choose anything from wakeboarding, paint ball, horseback riding rock climbing, golf, trampolines, and movies—really anything campers want to do. So why go to camp?

Last year was

my first visit to camp, so now I'm going to preach why everyone has to go at least once.

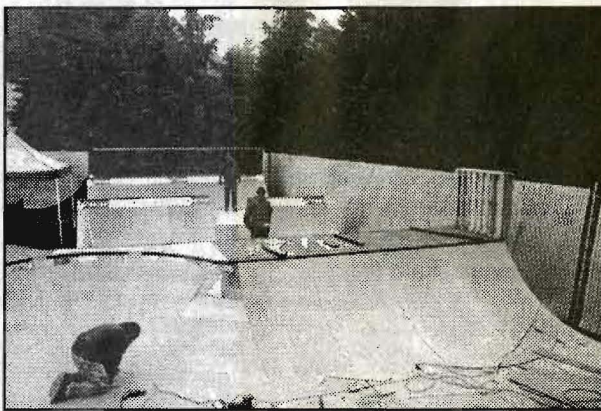
After camp is paid for, you don't have to worry about anything. Lift tickets, housing every meal, every activity, plus personal instructions from some of the best boarders in the world are all included.



The typical day starts at 8:30 with breakfast and an hour later you're on the hill with your coach. A sack lunch is provided each day you're on the mountain and the park stays open as late as 3:00 p.m. The afternoon activities begin at 3:30 with dinner at 6:30. Every evening there is video analysis that breaks down the day's session and helps to figure out why you can't land that switch rodeo five the coaches taught you. You also get to keep the video to show your buddies who are still sitting on their asses back here in Utah.

Away from the mountain I spent my days with **Kevin English** (Head Coach) and asked him why he has come back for four years. "This is vacation here. There's really no bad aspects about spending time with your friends and boarding every day." Ladies don't feel left out either. At the Breckinridge, CO Vans Triple Crown, **Kim Bohnsack**, **Katrina Voutilainen** and **Sara Osterberg** took 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> in women's slopestyle. They are all coaching this summer. I asked Katrina why she returned to coach for her second season. Besides having her husband Ami as On-Hill-Manager, "I return for the kids as much as myself. I'm stoked to see kids learning new tricks." Who will be at camp?

Each week there is a rotating cast of pro's that either come to film their final movie parts or improve for the coming season. There is also a pro-related



workshop where you can learn the business side of being sponsored. How you present yourself is half the battle.

On the last day I'm at camp **Steve Van Doren** has arrived to through a bbq for all of the staff. You might not have heard of Steve, but maybe of his fathers company; Vans. In 1998 Vans, who had been sponsoring the skate program at camp, bought HCSC and has transformed it into what it is today.

The skate ramps are almost finished, with some of the cooks taking first sessions. The snowboard park is being sculpted, but the staff really are just looking at all the food provided with disbelief. This is the fruit's of their labors, to hang out with fiends that return year after year, to do a job they truly love.

As night settles in I duck quietly out before the storm arrives.

I now know, the storm is what the crew at HCSC is really looking forward to, because when the campers arrive, shuffling

sleepily off the busses, the real fun begins.

The July 30<sup>th</sup> -August 8<sup>th</sup> and August 11<sup>th</sup> -18<sup>th</sup> (Adult Camp also) are still available.

Check out [www.highcascade.com](http://www.highcascade.com) for more information. HCSC and Vans sponsor summer skate camps as well. [www.vansskatecamps.com](http://www.vansskatecamps.com)

*Get off your ass, work hard and enjoy 10 days you will never forget.*



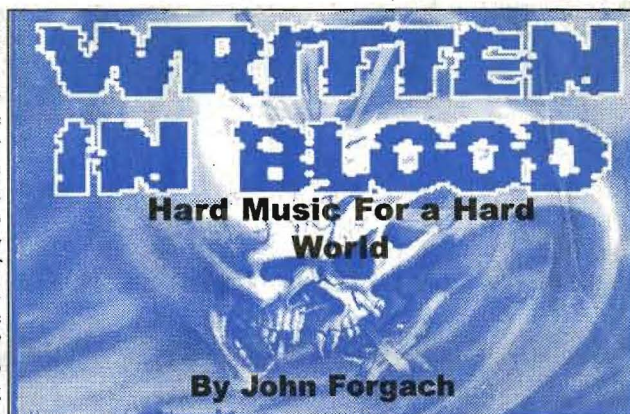
**ARTEMIS** : Kittie might be an all female band, but they are no "chick" band by any means. While they incorporate melodic female vocals on later tracks of *Oracle*, track one is all hardcore / death vocals. If I didn't know better, I wouldn't have had any idea this was an all female band. These ladies have traded in their flimsy Victoria's Secret guitar picks for the heavy duty, one millimeter, Jim Dunlop picks (you know, the black ones). The Lander sisters (Morgan - guitar/vocals and Mercedes - drums) hit hard with a tight performance, and new bassist Jennifer Arroyo adds ample low end. Kittie keeps this record interesting with a good amount of variation - melodic and caustic vocals, a cover of Pink Floyd's "Run Like Hell", the sludge leanings of track eleven "Pink Lemonade", and an excellent production. Actually, the production adds such a big sound that it makes up for a somewhat lacking technical element. These songs could also use a solo or two, but over-all this is good. *Oracle* is proof that the ladies are fully capable of grabbing metal by the nuts and running with it..... ouch.

**METAL BLADE** : The best **Vader** to date is their latest, *Revelations*. This band formed back in '86, followed by their first release *The Ultimate Incantation* in '93. Original members Peter (guitar/vocals) and Doc (drums) are back with Mauser (guitar) and new bassist Simon for the most complete **Vader** album yet. The steady output of recorded music from the band since '93 and almost constant touring has paid off with a more mature and ambitious song structuring than they've had in the past. This release reveals **Vader** striking a true balance with their speed and aggression. Without compromising either speed or aggression, the band was able to infuse a hint of melody and metallic groove within the songs. ----- **Manowar** is back with a new album. At least, I guess you would consider *Warriors Of The World* a "new" album. These goofy bastards have been doing the same album for the last twenty years. If there's any real difference this time around, it would be the exorbitant amount of ballads that make up the release - annoying even by **Manowar** standards. Track one "Call To Arms" summons up the usual topics - fight for metal, blood will spill in their wake, death by sword, etc., but then the next six tracks are pure sap. The band rounds out the album in true **Manowar** fashion with the title track "Warriors Of The World", "Hand Of Doom", "House Of Death" and "Fight Until We Die".

**NUCLEAR BLAST** : Machinery from the band **No Return** ended up being too good for it's own good last month. I had every intention of giving Machinery a good review last month, but I spent so much time listening to the release in my car that I forgot to bring it in come review time. Sorry for the delay because you have got to hear this band. **No Return** is from France and Machinery is the bands fifth full-length album. Their style combines the time tested sounds of thrash with the Gothenburg death style. They add a light amount of keyboards in various parts, mostly to intensify the sci-fi atmosphere that they create with their lyrics. All twelve songs of this release are great. They all have great guitar solos too. Excellent!

**SPV** : The most recognizable beginning of **Michael Schenker's** professional career began in 1971 with the recording of the **Scorpion's**,

*Lonesome Crow*. From then, until today, Michael has been playing on and off with **UFO**. Michael also formed a solo band in the beginning of the '80's - **The Michael Schenker Group**. 1993 witnessed his first solo acoustic album titled *Thank You*. The follow up to *Thank you* (acoustic follow up) was the 2001 release of *Thank You 3*. Now in 2002 Michael's releasing the acoustic *Thank You 2* (2? WTF?). I'm really going to make an effort at not figuring this guy out. I should have realized his questionable album titling practices back in '81 when the follow up to his self-titled album *The Michael Schenker Group* ended up being *MSG - I never was able to keep those two straight*. Anyway, *Thank You.....2* is an incredible acoustic album. Michael's music loses nothing with the unplugged format, rather, some of the multi-layered pieces ended up being every bit as intense as his electric guitar work. His neo-classical style actually lends itself to the subtle nuances of the acoustic guitar. ----- I just received the latest release from former Accept vocalist **Udo Dirkschneider**. I'm a little confused though, didn't Udo die in a horrible wrecking ball accident during the filming of the video "Balls To The Wall"? Apparently Udo is alive and well because *Man And Machine* is his seventh solo album, although, something is telling me his career should have taken the same path as his pseudo demise back in the early '80's. I suppose *Man And Machine* isn't that bad, it is sort of interesting to hear what he's able to get out of his scratchy, German voice. My biggest complaint with this album is the repetition factor. The phrase *Man And Machine* is repeated nineteen times during the title track. If I have to break out my calculator and start doing computations during a review, that's just not a good sign. Then, the song "Private Eye", what's up with that? It's a direct rip-off of Judas Priest's, "Electric Eye". "...I'm always watching you - my secret eye. No chance to hide away - I'm not that blind." Come on Udo, what the hell do you think we were listening to back in '81? -- One member of the band **Rage** hails from Europe, another from Russia and the third from the United States. Their album *Unity* is one of the best and most unique albums that I've heard this month. This band plays an extremely aggressive and melodic form of power metal. This three piece has combined the very best elements of power metal with a massive amount of technical proficien-



cy and flair. The instruments are crisp and the brightness of the production is perfect for the music **Rage** plays. The guitarist absolutely rips, I'm sure he also shreds, copies and collates, but we'll leave that for another discussion. ----- **Axel Rudi Pell's** *Shadow Zone* is his thirteenth solo album? Where have I been? His bio makes him out to be some sort of German guitar hero, but I have to respectfully disagree. The guy can craft a decent song, but he's no guitar hero. *Shadow Zone* is Euro styled power metal. One of the better aspects of *Shadow Zone* is it's simplicity. Axel keeps his songs to the point without a lot of fanfare. If this were any other European power metal band, the songs would have been sped up to double their speed, there would be double bass from the first note of the album to the last and a ridiculous overly dramatic chorus of vocals would replace a single vocalist. Luckily, Axel steers far from these power metal trappings.

In June Utah's new rock 102-3  
The Blaze gave away tickets to  
**U2, WARPED TOUR**  
and a fly away to see **korn**  
in NEW YORK!  
Keep Listening to  
The Blaze  
to win tickets to **WEEZER!**  
From Utah's new rock 102-3  
The Blaze!

UTAH'S NEW ROCK  
**The Blaze!**  
**102.3**



# SUBTERRANEAN SECT

## SHADOWS FALL – OF ONE BLOOD

Currently putting the final touches on their third album, The Art Of Balance. Look for it in stores September 17th! On Tour Now with Kittie and Poison The Well!

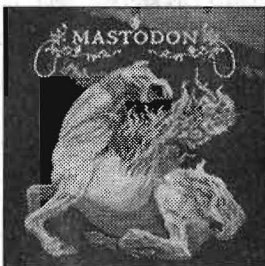


## BROTHERS OF CONQUEST—ALL THE COLORS OF DARKNESS

Ex-members of Hookers, Nashville Pussy and Nine Pound Hammer create an absolute metal masterpiece. The combination of blazing guitars, pounding drums, searing vocals and great songs make Brothers Of Conquest possibly the best new American metal band out there today. See them on tour throughout the summer and fall. Death to false metal!

## HIGH ON FIRE – SURROUNDED BY THIEVES

With a heavy-hoofed gallop, the gargantuan HIGH ON FIRE bash out towering dimensions of sound on the highly-anticipated Surrounded by Thieves. Burning down the pillars of time with quadrupled intensity, HIGH ON FIRE inject tonal infectiousness as the mammoth, plaster-cracking guitar and throaty war cries of founding member Matt Pike (SLEEP) interlock with elephantine bass grooves and cannon-like percussion, creating the last word in paralysis by sheer volume. Surrounded by Thieves perfectly delivers the behemoth sounds of an immense band. Sonic its sound...Destroyer comes down.



## MASTODON – REMISSION

Mastodon awaken the slumbering heavy music scene on their debut full-length "Remission" The band's prodigious ability bridges the soulful and technical as herculean yet incisive songwriting is effortlessly fused with an expansive and emotive tenor. Creative, distinct, graceful and strong, Mastodon's "Remission" features the traits of a benchmark release, a standard to which others will be held and ultimately measured by. Rarely is rock so pure and hard-hitting.

## BOULDER – REAPED IN HALF, ACTS I & II

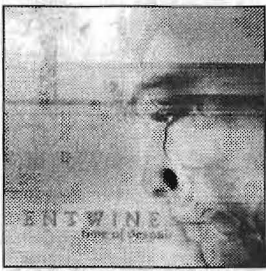
Boulder's raging follow up to 2000's Ravage and Savage. "Filthy heavy rock n' roll with a drunken scumbag for a vocalist.(KKKK)" - Kerrang!



## NO RETURN – MACHINERY

France's finest metal export, No Return have been punishing European audiences for years! Now it's time for the U.S. to discover the raw talent and undeniable energy of No Return with their Nuclear Blast Records debut. Their infectious blend of old-school thrash and brutally catchy extreme metal will surely appeal to fans of Slayer, The Haunted and Death!





### ENTWINE – TIME OF DESPAIR

Entwine are at the forefront of the up and coming Dark Rock scene that has been established by bands like Tiamat, Lacuna Coil and Sentenced. "...this Finnish outfit has come up with a fresh take on the more rocking side of gothic music". - OUTBURN

### HELLOWEEN – DARK RIDE

Helloween have finally unleashed their heaviest and most diverse release in years! Long overdue for a domestic release, The Dark Ride was produced by Roy Z (Rob Halford, Bruce Dickinson) and is their first release for Nuclear Blast Records. The first pressing of The Dark Ride includes a bonus CD single so don't miss out!



### TERROR 2000 – FASTER DISASTER

Featuring members of Soilwork and Darkane, Terror 2000 are considered by many to be a Swedish "super group" specializing in the classic "Gothenburg" metal sound. Faster Disaster represents a classic example of how melodic thrash should be played; fast, loud and unhinged!

### ORANGE GOBLIN – COUP DE GRACE

They're back, Stinkin' O' Gin, more punked up, and dirtier than ever! The mighty ORANGE GOBLIN return with the release of their new album COUP DE GRACE. Produced by legendary bass maestro Scott Reeder (Kyuss, Obsessed, Unida), COUP DE GRACE sees a more confident, stripped down beast. This is a band fuelled up and ready to burn! COUP DE GRACE also features John Garcia (Kyuss, Unida) on guest vocals!

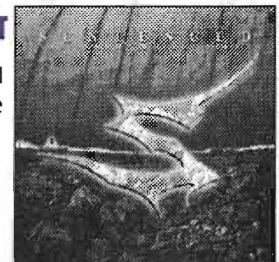


### HERMANO – ONLY A SUGGESTION

Featuring John Garcia of Kyuss. Out July 9!

### SENTENCED – COLD WHITE LIGHT

The Cold White Light explores the inner-structure of resignation and the sacrifice of having to live another day despite the lure of the alternative...SUICIDE!



Available at:

HEAVY METAL SHOP  
63 Exchange Place, SLC  
801.467.7071

STARBOUND  
2985 W. 3500 S.  
801.967.9797





**As Friends Rust**  
**A Young Trophy Band in the**  
**Parlance of our Times**  
*Equal Vision Records*

One of the latest from Equal Vision, As Friends Rust formed in Florida about six years ago and have since released numerous recordings on Goodlife and Doghouse records. This is their newest EP containing 6 songs that show both inclinations to melodic choruses and the grinding edge of their 80s roots. After doing extensive tours with bands Dillinger Four, Discount, and Strike Anywhere, and pulling 400+ show-goers to several of their headlining shows, they've proved themselves to be a competitive talent in the punk scene. As Friends Rust shouldn't have any trouble obtaining a diverse fan-base either. This record is a worthy addition to the collection of any punk fan looking to check out new music.

-Joey

**Boxcar Racer**  
*S/T*  
*MCA Records*

Tom Delonge must have some pent up anger from years of ass jokes and teenage groupies. This Boxcar is manned by Tom and Travis Barker (Got Mark?) who conceived the project with extra cash they made with the sales of all of Blink 182's albums. They brought in an orchestra, keyboards, and four studio engineers. Tim Armstrong and Mark Hoppus guest vocal on the strongest track, "Cat Like Thief". Heavier riffs and a song titled "My First Punk Song" speaks loudly about this not so new direction. Boxcar Racer is little more than Blink turning up their amps and singing louder. My little sister likes the single, "I Feel So" and she said the album is good. She's 18.

-Josh Scheuerman

**The Breeders**  
*Title TK*  
*Blektra*

There are a couple of interesting things about the new Breeders' album, their first studio release since their "Last Splash" album released nine years ago. Kim Deal's search for a new ensemble in the days since then led her to join forces with former members of Fear: guitarist and distant Elvis kin Richard Presley, and bassist Mando Lopez. The guitar doesn't add its voice until almost a minute into the first song, "Little Fury". As in their previous work, these songs are a disjointed deconstruction of rock music more than rock songs themselves. But they somehow seem to work, partly because of the typically brilliantly raw yet crystal clear production of Mr. Albini. There's more than that: the album marks the inception of the All Wave recording philosophy, using no computers, digital recording, or any other alteration of the analog sounds captured on tape. It was developed by Kim when recording two songs with sister Kelley for this disc way back in 1999, "Too Alive" and "Forced to Drive," and not wanting the results to sound technologically dated by the time of the album's release. It's just good to hear them making music again. One more thing, Albini's list of the Deal sisters' fave phrases includes "has anyone seen the iguana," referring to the fact that pot purveyors always seem to own an absent reptile. Ah, some things never

change. [www.noaloha.com](http://www.noaloha.com).  
 -Stakerized!

**Bright Eyes**  
**Lifted or The Story Is In**  
**The Soil Keep Your Ear To**  
**The Ground**  
*Saddle Creek*

So the story continues. This particular story started from a 13-year-old recording of songs about space ships to a man creating beautiful songs that, well, lift you. For fans that thought Fever and Mirrors couldn't get any better, flip the page to the next chapter full of pop and rock. Conor delves into every musical genre. Folk songs "The Big Picture" and "Waist Of Paint" to rock ballads "Method Acting" and "From the Balance Beam", 60's pop "False Advertising", finally country influence "Make War" and "Let's not Shit Ourselves (to love and to be loved)". After Desapacideos, Conor has matured in showing us how to relate to his love and loss and how to see the town and country that he lives in. Ending this chapter he strikes in every direction. From the Cowboy President, politicians, television networks, war, his own insecurities and the final thoughts on his continuing legacy. "I do not read the reviews, no I am not singing to you." He really does know just how good the story is going.

-Josh Scheuerman

**Burnt Friedman & Jaki**  
**Leibzeit**  
*Secret Rhythms*  
*Noplace*

Deutsch wunderkid meets Can alum in a swank recasting of lounge goes global. This is space age bachelor kraut music for today, melding Brazilian jazz, futuristic Nigerian juju, 70's cinema soul, and Jamaican dub spacewalks with free rock electro motorik mish mash. The ethno plundering is evident in titles such as "Rasta Fahndung". There are even steel drums on "Obscured by 5". "Gulli Verreisen" is what you thought Brian Eno's Afrofunk excursions should've sounded more like, albeit in a 3-D stereo mix. Morton Gronvad's vibes add silkiness to the engine like rhythms clocking in at various slower speeds. It's either electronic music that can be appreciated by older jazz heads or afrokraut jazz for electronic kids.

-Davey Parish

**Cadillac Blindside**  
*These Liquid Lungs*  
*Fueled By Ramen*

"Sweater weather for you and a straight-jacket for me." I really like this record and I really like this band. The lyrics verge on the darker side of poetic emo, the music rocks me, and the lead vocals remind me a little of Lars Fredricksen, which is something I didn't expect. Just like any good record, track 5 on this one incorporates orchestration and screaming electric guitars, everyone's favorite combo. Plus, there are pictures of all four band members in the liner notes floating like dead people in a swimming pool. Clever. Another thing to like about this band: they have a female drummer. My favorite tracks are "Plug-Pullers Anonymous" and "Killing a Con Artist."

-Carly Fuller

**Cave Catt Sammy**  
**Love Me Like Crazy**  
*Rubric Records*

Traditional rockabilly; with very tongue-in-cheek humor and lots of attitude. Like the swing-hop style of Lee Rocker and The Paladins, Sammy is a band that keeps the listener interested with their wailing tunes of cheating girls, rockin' n' rollin', drinkin', and trashy devil women. These guys make anyone who likes upright acoustic bass string slappin' a huge fan of their engaging music. Live, these guys put on a helluva show, so keep your eyes open for Sammy, he likes to visit our town often.

-Kevlar7

**Chumbawamba**  
*Readymades*  
*Universal*

Chumbawamba is an English Anarchist collective, largely known for its megasmash "Tubthumping". Lesser known is the group's use of taking big advertising payoffs to fund anti-globalism and worker's rights. The long-standing band refined their pop-raganda through a union of punk ideals and techno folk. Some of the song themes include the Irish potato famine of 1845, British sailor's striking their Navy in 1797, racism, child labour, & a humorous send up of English football's Len Shackleton. This large ensemble works because of the respect, freedom and dedication evident in the music. Chumbawamba last visited SLC in the early nineties, possibly sounding more identifiably punk. They have since taken their anarchistic ideals to a broader audience, than ever fathomed, long ago.

-Davey Parish

**Cordelia's Dad**  
*What It Is*  
*Kimchee Records*

Ahhh, a refreshing breath of air has been sent by producer Steve Albini to fill a musical void. This "folk-rock" band transcends categorization by experimenting with a collage of eclectic instruments and vocal stylings. "What It Is" features vocals reminiscent of Neutral Milk Hotel in tone, and of mountain top choirs in harmonies. Its rambling, ode-like lyrics are pleasurable enough to stretch a smile across your face while the snapdragon drumming grabs onto your ears until the last track has faded. "Little Speckled Egg", "Five Way Flashlight" and "Hammer" spin stories around random concepts that wouldn't be too out of place on a Pixies reunion album recorded live in the Ozark mountains. I highly recommend this album for it is truly a well-crafted product of a hard working group of North Easterns. At the very least, put that Warped Tour comp back in the bin in favor of a band that defies conformity.

-Jaime Gadette

**Current 93/ Nurse**  
**With Wound**  
*Music for the Horse*  
*Hospital/Sand*

This is a 2 disc companion to the recent London art show featuring David Tibet and Steven Stapleton at the Horse Hospital. The compositions were played at the gallery during the showing of Tibet & Stapleton's paintings, multimedia, and drawings, many of which were featured

on their respective Current 93 & Nurse With Wound album covers. The Current 93 track is written in an old alphabet. It's an ambient small chamber piece not dissimilar to Eno's "Discreet Music". "Salt" is the Nurse With Wound disc. It starts off very quietly, almost a dream-like approach to the sea, which subtly turns into a cosmic ebb. It's my current favorite thing to sleep to, repeating all night, low volume shadowing the din of night into a hush.

- Davey Parish

**Danny Frankel**  
**The Vibration of Sound**  
*Transparency True Classical*

Is this exotica music for the new millennium? Uneasy listening? No-lounge? It would have been far too easy to say that if the disc had a scantily clad vixen in an anonymous tropical locale on the cover. But it didn't, maybe Frankel is setting out to transport us from our middle American identity, on a travelogue adventure into rich new jungles of the psyche. Why else would there be all of the flavors of drums, birdcalls, sitars, didgerdooos, and drones? Certainly not to be the next Les Baxter. It comes off more like an instrumental radio drama into the otherworldly realms of inner Americana somewhere in between Joe Frank and Chaiño.

-Davey Parish

**Danzig**  
**I Luciferi**  
*Spitfire Records*

He's on the attack and he wants his pitchfork back! On this, his toughest offering since III: How The Gods Kill, Danzig casts himself as the terrestrial overlord of the Nether world. No deep messages or statements except that Satan is the One, and that sometimes the brightest lights are to be sought in the depths of the blackness. Utilizing fresh flesh, new blood with newschool sensibilities and decadently twisted Gothic poetry, Danzig dishes up a bone-crunching dish of up-er-ass porn metal that will leave you writhing in a puddle of your own secretions. Don't be surprised if your pet turns up missing after spinning this platter of sheer evil. Come now, wicked pussycat, it's time to kiss the skull.

-Shame Shady

**DJ Spooky**  
*Optometry*  
*Thirsty Ear*

Recorded as a quintet, "Optometry" for me, is a jazz record. Spooky brings a defining illbience to the arranging, and you cannot go wrong with the bright ensemble of today's finest improv funksters. A lot of names you've seen together before with Matthew Shipp, piano; William Parker, Bass; Joe McPhee, sax & trumpet; & Guillermo E. Brown on drums. It's "On the Corner" for now, street funk-Sci-Fi mind blenders for today's political landscape. The musicians push the edge of jazz, which has become the defining requirement of new jazz. They head into classical flourishes with Shipp's cascading staccato, and Spooky's kalimba, and ambient electronics. Guests, including avant-garde composer Pauline Oliveros and rapper Napoleon, further expand surfaces. DJ Spooky is appearing July 21 in Salt town at the Zephyr.

-Davey Parish



## The Exit

New Beat

Some Records

Hailing from New York City, this three-some caught their luckiest break when producer Daniel Rey (Misfits, Ramones, Murphy's Law) happened by their studio while recording some demos. They gave Rey a copy of their demo and he ended up producing their latest work, *New Beat*. Although usually not my genre of choice, I absolutely like *The Exit*. They have a simple, light, melodic pop-punk sound with smooth vocals and should be of interest to most Jimmy Eat World fans. The eleven songs will give you a substantial taste of their creativity and musicianship. The debut track, "Worthless", is upbeat and almost sickeningly radio-friendly while tracks like "Trapped" and "When I'm Free" are more on the mellow and contemplative side. I have confidence *The Exit* has nowhere to go but forward.

-Joey

## The Flipsides

The Clever One

Pink and Black Records

On Fat Wreck Chords' specialty imprint for bands with some estrogen in the roster, the Flipsides' first full length suggests comparisons to the Muffs and early Go-Gos, though not as shrill as the former and having more indie cred than the latter. Frontwoman Sabrina Stewart also writes songs with a firm command of the power chord as well as the hummable hook. "The Best of Times," "I Like You" and the title cut are among the standout tracks for their timeless pop punk sound. Who's the clever one? Best of times indeed.

-Stakerized!

## Guided By Voices

Universal Truths and Cycles

Matador

Freed of the major label albatross that hung around their necks for their last two albums with TVT, this is one of Guided By Voices' best efforts. Robert Pollard's song writing is an ongoing attempt to revitalize rock iconography, make the music real again. But mythic themes get twisted in this warped schoolteacher's imagination. Sometimes his fertile mind comes up with such unexpected lyrical juxtapositions that song titles like "Christian Animation Torch Carriers" and "Father Sgt. Christmas Card" could come off like random streams of consciousness. But like the best surrealists, Pollard has the confidence in his own abilities to make every combination seem inevitable, carry an awesome weight yet seem almost effortless. Without the pressure to crank out a radio hit or sound self-consciously heavy, he's free to concoct inventions like the drunken introduction to "Skin Parade," some of his strongest hooks yet with "Back to the Lake" and "Pretty Bombs," and the stunning orchestral suite within "Factory of Raw Essentials." He can make a line like the latter song's "circular beast exhibit" sound tender and push his voice to even further heights than ever before on "Cheyenne." And the sound of two jets rushing overhead at the end of "Storm Vibrations" recorded before 9/11 sounds utterly prophetic. The band has never sounded more solid than this incarnation.

tion, with Doug Gillard's inventive guitar riffs in the forefront. Pollard's titled the album in typically grandiose fashion, but this set is good enough that the band might yet become a universal standard. [www.gbv.com](http://www.gbv.com).

-Stakerized!

## IN STEREO

Record and Rewind

Fueled By Ramen

In "Vice Versa Inquisition," Jamie Woolford summarizes the purpose of his band's second release: "I'm not trying to reinvent/ what you call music". IN STEREO's *Rewind and Record* is an album marked by adept musicianship, however creators fail to take any significant creative risks with their sound. The result is nothing you haven't heard before. Woolford, who originally formed the band with the collaborative efforts of Rory Philips (since reunited with Texas pop outfit The Impossibles), is an instrumental everyman juggling vox, guitar, percussion, and drum programming. Potential for innovative technique is drowned out by strains of feeble emo and bastardized "punk". Some of the album's tunes are indicative of STEREO's potential for producing truly original rock. Until that opportunity to stand out is realized, this release will be suitable for those who wish to color inside the lines.

-Jaime Gadette

## Jew

Demo Sampler

Self-Released

It's very fortuitous that Jew's CD is released with this kind of timing. God only knows how the planet would have continued to revolve without yet another band that sounds like everyone else. To get a better feel of this band's sound, picture this: Any band off the playlist of any so-called "alternative" rock station combined with any of the less than manly lead vocals of the current crop of boybands and you've about got it. So, while you may have already heard all the music before and probably done much better, at least the band comes through and delivers some of the most insipid, banal, trite, and contrived lyrics ever. The retardation of these fools is exceeded only by their pretension. The band claims that the title is unrelated to religion and is based on the name of a frog. My rough equivalent is to announce that I am now forming a band called the Episcopalian Presbyterian Hindu Buddhist Catholics, but the band name is IN NO WAY RELIGIOUS: It comes from a candy bar wrapper that means a lot to me.

-Evocator

## Jana McCall

Slumber

UP Records

Jana McCall sternly resists any attempts at comparisons between her and Mazzy Star. My suspicions lean towards jealousy on the part of McCall towards Star being an industry force. Those comparisons, though, are justified. Although this is a bit of an uneven album, the music is strong enough to remove the onus of boring from the descriptions on the press release of melancholic and moody. At the risk of further annoying the artist, there is no better benchmark for this record than Mazzy Star. While the two are by no means identical, nor is this

album derivative of Star, it will give you a good idea of what to expect from this disc. McCall's voice is angelic at moments, but for most of the album sounds a bit street-worn and dusty, lending a strong sense of urgency to the vocals. Her backing band on this disc, The Ruby Doe, accompany McCall magnificently, however it is the arrangements by Brent Arnold that bring the biggest bang for the buck and ultimately carry this very melodic album. Definitely worth your time to check out.

-Evocator

## Lone Pigeon

Concubine Rice

Domino Records

After being forced to leave The Beta Band in 1996 due to mental illness The Lone Pigeon has reemerged with his debut album *Concubine Rice*. This is not an album for the simple-minded. It is erratic and bizarre. The CD has fourteen tracks, but the insert lists twenty-eight songs that all mesh into one another sometimes gracefully and sometimes abruptly. It's difficult to define the character of an album that never stays in one place long enough to establish a tangible personality. Suffice to say, this album is brilliantly crafted and presented with an artistic intensity that ceaselessly recreates itself from beginning to end. I couldn't help but feel a sense of awe at its inventiveness.

-Aaron

## MAD AT GRAVITY

Resonance

ArtistDirectRecords

Based on its detail-specific chord progressions and adventurous time signatures coupled with an aggressive tone and theme, I hereby decree Southern Cali based quintet MAD AT GRAVITY as the new torchbearers for ProgAggroRock. "Resonance", features vocals powerful enough to invoke James Maynard's presence, a quality that has earned the group a few complementary comparisons to King Crimson. Lead singer J. Lynn Johnston crafts poetic lyrics inherently more meaningful than ones spewed from the mouths of his whinier contemporaries. On "This Collision" he tracks a relationship on a terrific crash course for destruction: "As the spectacle unfolds/ On tiptoes, glass, and fragments/ This collision's reality/ Is made to match mine". Each track on the album is itself a minor explosion, with heavy bass and muffled drums, wreaking pleasurable havoc on the ears. MAD AT GRAVITY may never be as revered as the gods of progressive rock and roll, but if this debut disc is any indication, they at least deserve some props for producing a sound more durable and pleasing than any fluff bands like Staind could ever construct.

-Jaime Gadette

## The Means

Viol/Viol

Double Plus Good

Screaming bloody murder rock and roll! Former Spivey's front man, Jason Fredrick, comes back howling with his new band The Means. I wonder how many packages of throat lozenges Mr. Fredrick had to suck on while recording this album? This guy is crazy! Don't let me neglect to mention the band with their raw and punchy guitars, and relent-

lessly driving drumbeats. The Means are for real! Check them out, and see for yourself.

-Aaron

## Mull Historical Society

Loss

Beggars/XL Recordings

Whoda think that the cool musical geography to hail from would be Scotland? Oh sure, there were the Bay City Rollers and Belle and Sebastian, but those groups surely appealed to for their own reasons cultish fans. But with the return of Teenage Fan Club and now MHS, it's hot to be Scot. This set is even more poppy than TFC's latest, and to boot, it's a concept album about the real and fictional region of the country. Frontman Colin MacIntyre even went so far as to change the mission statement from British Telephone, where he worked, to read MHS every time BT was mentioned. "Watching Xanadu" could have been phoned in from the sixties, and "Strangeways Inside" is a nod to both Morrissey and the perceived state of British mental health. The Mull Historical Society is here for you and me/come and join us now," MacIntyre beckons, and the invitation is darn near irresistible.

-Stakerized!

## Munk

Anime Sweetheart

Waxboy Records

Munk, formerly of super-G, recorded and performed 99% of this sticky twister for junky funk-punks at his home in Boston. Whether you like sick cosmic trancescapes dappled with psycho-delic bombast and club-ready breakbeats, dope-ass tweezer lounge vibes slathered in esoteric ramblings that make you think you're trippin' even when you ain't or sparse ethereal techno-industrial lullabies rolled up with noisy samples and studio manipulations, it's all here. This is for tough boys who like to wear girls' underwear. Even though this thang came out last September it's not too late to wake up and sniff the vinyl.

-Shame Shady

## The Naysayer

Heaven, Hell, or Houston

Carrot Top Records

Relative newcomer to music Anna Padgett, on her second release as the Naysayer, has created another record of alt-country-influenced music that's not country. Cynthia Nelson of Retain provides "undrummer drumming," while Tara Jane O'Neill also of Retain provides guitar and bass that almost seem like they aren't there as well, it's so much all about the songs. This is about driving down the road and "don't bother to read the signs because I already know what they say." Trying to get down a road that "the sun hasn't shone on that idea for some time," yet still the yearning is there. The flute on "Break Up" conveys the intensity at work here that is subtle enough that you might just miss it. The vocal harmonies and cello together on "Things to Do" create a chord that is positively aching. And the steel guitar on "Envy and Regret" does more than hint at the fact that the album was recorded in Louisville, KY.

-Stakerized!



**What Does Good Luck Bring?***In Music We Trust*

From fledgling beginnings, Alex Steining has managed to turn Portland's In Music We Trust into a real up-and-coming label, with recent releases by the Pinehurst Kids' frontman Joe Davis and former Pavement sideman in the Maroons. The latest IMWT gem is No. 2, fronted by Neil Gust, formerly in Heatmiser with Elliott Smith before the latter's solo career. This second release returns Quasi's Sam Coomes to guest. The disc starts out strong with "A Little Confusion" and "More, More," both of which dig out a Sebadoh-like groove, and Gust's vocals even sound like Lou Barlow in places. But in place of Barlow's occasional self-pitying lyrics is a more resigned, take-it-in-stride attitude, perhaps best epitomized in "Traveling," with its road rock rhythm. Sometimes when asking what good luck is good for, you don't have to go so far as to look a gift horse in the mouth, but just having a set of tunes this good is good enough. [Inmusicwetrust.com](http://Inmusicwetrust.com).

-Stakerized!

**Nurse With Wound***The Man With the Woman Face**United Dairies*

2 Men: Steven Stapleton and Colin Potter. 3 Songs: "Beware the African Mosquito" is like vintage John Cage splicing it up into a slow motion Spike Jones whimsicality. "Ag canadh thuas sa speir" has some Coil-like synth loops fading into a wall of frog chorus loops, burping up some kraut beats while briefly revisiting "Sylvie & Babs, Spiral Insania & every other great Nurse record in abrupt, stuttering little blasts (Gaelic loosely translates to "Up In the Sky Singing"). "White Light from the Stars in Your Mind" floats it off in a light hearted, eerie, crumbling, comical space fizz dusting into severely spaced Bavarian pagan pounding. Babs Santini has a peachy multi-media collage on the digi-pack.

-Davey Parish

**Original Sinners***S/T**Nitro Records*

Further X-orcisms of Original Sinners' vocalist Exene Cervenka's roots punk past. Kim Chi, Sam Soto, Jason Edge, and Mat Young handle the summoning of Doe/Zoom/Bronebake/Alvin past; dipping it into the present day tattooed Sunset Strip. Almost a lost great X album, albeit there is really only one true John Doe-type-of-duet, the palm tree lined, honky-tonk raver, "Whiskey for Supper". There are other vocal harmonies with male & female warbling from Chi & Edge. Cervenka pens solid Nashville by way of Disneyland country-boozed soaked punkers, such as the jilted-half-gets-the-last-laugh burner "Who's Laughin' Now" and the fed-up-with-your-white-trash-antics of "Bringin' Me Down", a somber little scorch. Moonshine and manic panic sold separately.

-Davey Parish

**Pere Ubu***ST Arkansas**Cooking Vinyl/Spinart*

Cleveland's Cuyahoga River has the dis-

tinction of being the only river to catch fire, occurring a few times mid century 1900s. The mistake by the lake, home of the phrase "rock and roll", also helped birth some of punk's fiery stars of the mid 1970's. Pere Ubu started up in this time of creative upheaval, clamoring away at the invisible boundaries of the anti-establishment. While punk was still catching on most places, Pere Ubu were deconstructing it and adding synthesized nuances of free jazz and edgy soul. Numerous line up changes featuring endless talent survived them into their 4th decade, still fronted by David Thomas' murmuring howls. If you're old enough to remember, you may be wise enough to appreciate these maturing pre punk minstrels.

-Davey Parish

**Plug Spark Sanjay***Fuse Time For The Working Force**Chlidlike Records*

Plug Spark Sanjay has toured through our quiet town four times. Each time they stopped off at Kilby they brought the usually dormant indie kids to their feet, with bobbing heads and stomping feet. Vocally I was instantly reminded of the late Archers of Loaf's, Eric Bachman's grainy, slurred, rasps. Physically they have the drive and energy of At the Drive In blended with the building force that is ...And You Will Know Us By The Trail of Dead, and you have the perfect martini already stirred by Bob Weston (Archers of Loaf, Six Finger Satellite) who recorded and mixed Fuse Time. If you appreciate any of the mentioned bands, pick up this disc and start the foot stomp!

-Josh Scheuerman

**Pure Rubbish***S/T EP**Priority Records*

This disc is four songs of rock n' roll bliss and nostalgic trash that hearkens back to early 70's punk rock. Influenced by just about anything that is and/or was cool in punk, metal, and rock, these very young guys bang out nuggets of sleaze that just drip from the speakers. With a full length release entitled "Glamorous Youth", Pure Rubbish want those who worship the likes of The Black Halos, Gluecifer, and Backyard Babies, to know that they are the real deal.

-Kevlar7

**Randy***Cheater**G7 Welcoming Committee*

According to Randy, we're talking a whole hell of a lot and not really saying a damn thing. We have at our fingertips some of the most brilliant mediums of communication imaginable, yet choose to use them for an endless relay of useless information. This record offers criticism of pop music, the internet, labor commitment, and just about every other traditional ideal commonly favored as targets by anarcho-punks such as the boys in Randy. Each standing member takes his turn presenting his leftist rants and raves over hard-edged rock riffs and catchy beats. If Randy is correct in saying that it takes very little to make kids dance these days, there is no telling what sort of chaos will ensue when the easily-pleased masses get their hands on this solid record.

-Intern Nate

**Tommy Rivers and the Raw Ramps***S/T**December/BMT Records*

This guy sounds so much like Paul Westerburg it's not even funny. In fact, this is so watered down and bland that I couldn't even get through the whole thing before I ripped it out of my CD player and let it fly over to the waiting teeth and claws of Lenay Rex my cat. After watching him devour the offending piece of crap, I then placed The Replacements' two masterpieces, "Tim" and "Pleased to Meet Me" into the disc player and kicked back with a beer. Amazed at the brilliance of the music that assaulted my senses, the torture of Tommy Rivers quickly faded from my memory.

-Kevlar7

**Ruts DC vs. Mad***Professor vs. Zion Train**"Rhythm Collision vol. 1 & Remix Versions"**Select Cuts (EU)*

The old ROIR cassette edition of this recording session between Ruts DC and The Mad Professor has floated around the home for some time. A great document of the heady punk reggae party of late 70's/early 80's UK, where a lot of the good punk bands and exiled Jamaican legends co-existed. The infatuated Brits soon started melding the two- everyone from the Clash to the Slits to the Subhumans. Ruts DC actually comes off sounding like a reggae/dub band, just every now and then there are some interesting little post punk half steps. The icing is the Mad Professor's almost Sun Ra meets Kraftwerk touch.

- Davey Parish

**Satanic Surfers***Unconsciously Confined**Bad Taste Records*

Satanic Surfers are bubble-gum punk. And like bubble-gum, this type of music is cheap, plentiful, and short-lived. Wishfully, I waited for anything in their music to corrode my mind with evil and Satanic thoughts, but was once again let down. The only remotely interesting aspect of their music is the anti-government lyrics on tracks one and seven. I hope the Satanic Surfers will one day see the light, go metal, and write a song entitled, "The Tide Was High In Hell Today". Until then, if you're 15 and simply looking for some tunes to play while working on your flips and grinds, by all means, be my guest.

-Joey

**The Sign Offs***S/T**Disaster Records*

Having had the fortune of seeing these guys' blistering live show, I begged the guys in this band for a copy of their disc. And man, am I glad I groveled at their feet because it blazes with such kick ass fury. Expertly courting the fine line between rock n' roll and power punk, The Sign Offs punch the pedal to the metal right from the very first track and don't let the engine idle for a second. Not for the weak of heart, these guys are out to scare and offend, so approach with caution. But for the almighty rock

gods; they are appeased and so will anyone who likes down and dirty Stooges inspired music.

-Kevlar7

**Sixer***Beautiful Trash**BYO Records*

Sixer wants to be a rock band, and for most of the disc the band succeeds. But, then the band decides to dip into a silly pop-punk that just sounds overly cliched and pretentious. When the band decides to quit writing songs for the sixteen-year-olds, they fucking kick some. They have a lot of attitude and aggression in these songs, but they should concentrate on just rockin' out. Still, its a worthy debut, and it might get better after repeated listens, but the first time didn't really hit me hard in the gut, if y'all know what I mean.

-Kevlar7

**Skeleton Key***Obtanium**Ipacac Records*

Fans of Skeleton Key will be foaming at the mouth at the prospect of the band finally releasing a follow-up to their stunning full length debut "Fantastic Spikes Through Balloon" on Mike Patton's label. For those who don't know, Skeleton Key plays haunting songs that are dark and menacing, kind of like southern fried Deliverance movie music that has an eerie feel to it. But what makes this band so unique and placed outside the norm of today's contemporary music is that the band uses antique instruments and random objects like chairs, pots, pans, and old wagons. This disc is not as creative as their debut, but it works. It just seems that it's a little toned down on this one as it was on their previous work, but its still worth checking out this truly jaw dropping band.

-Kevlar7

**Sonic Youth***Murray Street**Geffen*

From "Teenage Riot" to "Radical Adults Licking Godhead Style", we grew up with the band many either dismiss or adore, and managed to be copied and adopted by people who may not know it. Sonic Youth are one of the more important of the later bands because they helped free us, gave us new tunings, screwdrivers jammed under strings and duct-taped to the neck of their Fender Jaguars. They are still giving it. Lee Renaldo's sonic atmospheres, Thurston Moore's psychesculptures, Kim Gordon's savage fever, and Steve Shelley's motorik metronome are now fully joined by Jim O'Rourke's aural manipulative abilities. He also frees Kim to play more guitar. Now there are more sounds to dissect in "Karen Revisited", and the summery closer "Sympathy for the Strawberry".

-Davey Parish

**Spoon***A Series Of Sneaks**Merge*

This re-release has the same artwork, but with two additional tracks recorded at Saddle Creek (out of print). "Laffitte Don't Fail Me Now" and "The Agony Of Laffitte" was written about their misadventures with Elektra records. "Laffitte is the PR man for Elektra who signed



Spoon and Sylvia is the head queen over at Elektra. Each song describes the corruption and back stabbing in the record industry and makes a great ending to this already treasured record. Although this story has a happy, independent ending with the fairy godmother of Merge Records who bought Series of Sneaks and the single from Saddle Creek. Look for an album with new material this fall.

-Josh Scheuerman

## Sunday's Best

### The Californian

Polyvinyl Records

The press kit for this record included a rather lengthy introduction about the band's sad recent history: the departure of a founding member, difficult rehab episodes, and tragic divorce. Was this supposed to con me into giving them a good review out of pity? I'm not really sure if their tactic worked or not. At first listen, I found this record to be quite a snoozer. The vocals are high and soft, the lyrics are emo, and the guitars are very simple. However, just like anything upon second listen, I found something I liked: the end of track 10.

-Carly Fuller

## Superdrag

### Last Call For Vitriol

Arena Rock Recording Co.

Superdrag's last album, 2000's In the Valley of Dying Stars, was damn near the perfect pop rock album, without undue emphasis on either the pop or rock half of the formula, tons of sugary hooks and clever lyrics, with crunching guitars and drumming that was nothing less than athletic. How do you follow up something like that? Well, on 'Baby Goes to Eleven', a great song with a great title, you call in GBV's Robert Pollard to do backup vocals. He's lower in the mix than he is on J. Mascis' last album, so it's to lesser effect. Also, bassist Sam Powers takes on some of the songwriting duties as well. It doesn't seem to add much to the mix, but if anything, dilutes a perfect pop formula. Not that this is a bad record, it just suffers by comparison with the last one. Maybe what was called for wasn't vitriol to add contrast to sugary rockers but more of the same, if it ain't broke don't fix it. In the meantime, it still does go to eleven.

-Stakerized!

## The Temps

### Soon We'll Be Gone

Wild Warthaug Records

The band has a decidedly cool name. The big question is whether or not the music follows suit: The guitars are hooky and imaginative and the unrefined, raw quality of the production fits the songs well. The vocals are another matter. The lead singer and main songwriter, Jack Locker from Chicago, undergoes a transformation to U.K. reject Nigel Mick Morrison when assuming lead vocal duties. If you can tolerate the vocals shifting from Bob Dylan at his drunkest to a strained Billy Corgan, with some badly attempted Mick Jagger thrown in, then the major drawback of this disc is academic. If you can't, then you have the same problem I did, which is distraction from what could be a fantastic album. The band is not afraid to tinker - saxophones, piano, bagpipes and gorgeous guest female vocals can all be

found on the album, sometimes to glorious effect. Locker should dump the pseudo-Brit shit. The rather pretentious and unnecessary accent on the vocals fuck up an otherwise fine and adventurous disc and takes away from the very strong songs on the album.

-Evocator

## Thrice

### The Illusion of Safety

Sub City

Longtime, grass roots fans will tell you that Identity Crisis is the better album, but I will disagree. The Illusion of Safety (a title created before 9/11 and taken from Fight Club) is a far more melodic and accessible album musically, while still capturing the intensity and fully mind-blowing lyrics of the first album. When I sat down with the liner notes and actually listened to this album, I was repeatedly amazed. The first time I saw Thrice, they were one of four bands on one of the oddest, most unlikely bills I've ever witnessed: Rx Bandits, Thrice, H2O, and New Found Glory. Looking back on this show, I see now that Thrice was right at home in that melting pot of rock n' roll. They have the technical musicianship of the Rx Bandits, the hardcore roots of H2O, and the dark, morality-questioning, brain-straining lyrics of New Found Glory. (I was kidding about New Found Glory, come on.)

-Carly Fuller

## Various Artists

### Warped Tour 2002

Compilation

Side One Dummy

The thing I liked so much about last year's Warped Tour comp. from Side One Dummy was the fact that every track on the CD was unreleased, rare, or live. I was expecting the same good graces this year, but was a little disappointed to see a list of album hits rather than mouth-watering new music. However, the good points of this comp outweigh the bad one. A: it's a 2-disc set. 2: it's always cheap at record stores (and only \$5 if you bought it at Warped). And D: it features 50 songs from 50 bands on Warped Tour, including main stages like NOFX and Alkaline Trio, 2nd stages such as The Casualties and Tsunami Bomb, Drive Thru friends like Finch and The Movielife, and even the little guys with really bad band names like Destruction Made Simple and Throw Rag. 50 songs for \$5? That's like 10 cents a song. Of course you're going to buy this.

-Carly Fuller

## Various Artists

### Punk Rock is Your Friend

Kung Fu Records

So, apparently I made a new friend. His name is Punk Rock. Mr. Rock was so nice as to give me two tracks (one being an unreleased track) from lots of Kung Fu bands including: Audio Karate, Ozma, the newly-signed Tsunami Bomb, The Vandals, Antifreeze, Useless I.D., M16, No Use For a Name, and the newly-dropped Ataris. Usually, I'm against any compilation with the word 'punk' in the title, but this one's worth a listen solely because Mr. Rock finally gave me some new Tsunami Bomb material. It's about bloody time. The Vandals are hilarious as usual, Audio Karate is excellent as usual, and The Ataris' live track substitutes

"your mom" for every proper noun, as usual. Now everyone say thank you to Punk Rock for being my new friend. I'm sure he could be your friend too, he lives at your local record store, just go ask him.

-Carly Fuller

## Xiu Xiu

### Knife Play

5 Rue Christine Records

Every month there is at least one band that just totally blows me away at how creative and ingenious they are. This month Xiu Xiu takes the grand prize and makes absolute use of the tag 'experimental'. Layered samples and traditional instruments like fiddles, trumpets, pianos, etc. these guys create lush atmospheric music that would make a composer of a symphony proud. Using simple electronica beats, or traditional drumming, the group lays down a sublime artful soundscape over which the lead vocalist sings in his lush voice that sounds like a mix between Talk Talk and Erasure throat men at times and Ian Curtis of Joy Division at others. Distributed by Touch and Go, it should be easily available. I recommend that anyone who likes creative and beautiful music to go pick it up now.

-Kevlar7

## Zoot Horn Rollo

### We Saw a Bozo Under the

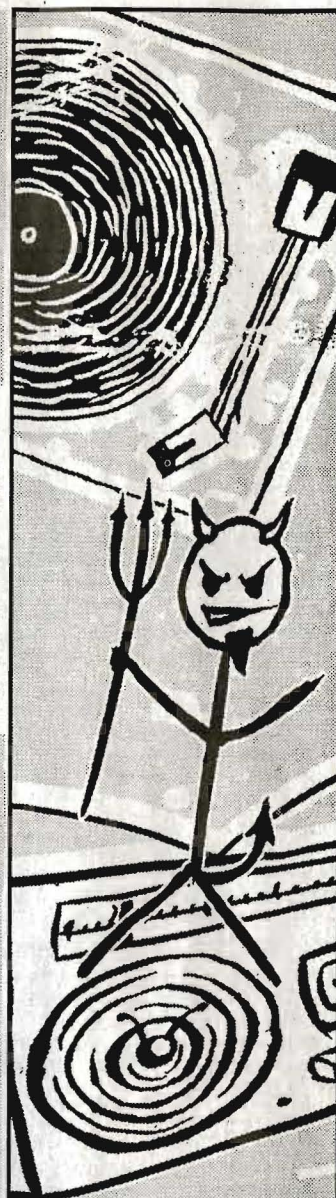
Sea

Zoothornrollo.com

Bill Harkleroad, aka Zoot Horn Rollo, was guitarist in the Magic Band during Captain Beefheart's epochal recordings Trout Mask Replica, Safe as Milk and others. Only an insanely skilled musician could follow the twists and turns of Don Van Vliet's charts with multiple melodies, rhythms and time signatures, not to speak of coping with the Captain's demanding demeanor. To match minds with such a mad musical genius, Zoot must have had some fascinating tinkering going on in his head, it only stands to reason. Approaching Bozo, expectations are understandably high, with the Beefheartian title and prospect of the closest thing to new Beefheart since Van Vliet gave up music for the paintbrush two decades ago. Bozo has whimsical titles and angular playing from Harkleroad and a stellar combo, but something is missing. This CD somehow comes off like a guitar player's guitar album, best suited to hitting pause and learning riffs from. There's some accomplished, even brilliant playing here, but the album ends up being a set of gasp-jazz fusion. And all the horrors that implies. You can't fault him for the absence of CB's gruffly faltering poetic voice on the album, but why no vocals at all? 'Dancin' With the Doorknob', 'Church of the Mowed Lawn', and 'Still Living With Mom' are titles that cry out for great lyrics.

-Stakerized!

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# DAILY CALENDAR

Submissions for the SLUG Calendar are due by the 1st of the month.

Fax to 487-1359 or email [dickheads@slugmag.com](mailto:dickheads@slugmag.com)

## Friday, July 5

Debonairs- *Beatniks*  
Dave Hahn- *Dynamite Doms, Park City*  
Rocking Horse Winners, Waxwings,  
Mayflies, Sparta- *Kilby*  
Richmond Fontaine- *Zephyr*

## Saturday, July 6

Weezer Afterparty- *XScape*  
Blues Frequency- *Beatniks*  
Cockeyed Oval- *Burt's*  
Mary Beth Maziarz- *Dynamite Doms, Park City*  
Weezer, Dashboard Confessional- *E Ctr*  
The Cause, American Tragedy,  
Lifeoverlaw, Blind the Fold- *Foundation, Provo*  
Twinge, K1-2B, Sig-9 - *Junction*  
Casket Lottery, Form of Rocket- *Kilby*  
Dr. Didj- *Lazy Moon*  
Kevyn Dem- *Miner's Plaza, Park City*  
Desmo- *Muse Music, Provo*  
Flesh Peddler- *Todds*  
Quadraphonic- *Urban Lounge*  
Gamma Rays- *Zephyr*

## Sunday, July 7

Ghostface Killah, Raekwon- *Bricks*  
Highball Train- *Burt's*  
Phantom Limbs- *Foundation, Provo*  
Dave Hahn- *Miner's Plaza, Park City*  
Indigo Girls, K's Choice- *Red Butte Garden*  
Audioflo- *Urban Lounge*  
Soul Posse- *Zephyr*

## Monday, July 8

DK Curtis Strange- *Burt's*  
WC Clark- *Dead Goat*  
Rilo Kiley- *Kilby*  
All, Armstrong, Someday I, Wretch Like  
Me- *XScape*  
The Kingdom- *Zephyr*

## Tuesday, July 9

WC Clark- *Beatniks*  
Fusty Lugs- *Burt's*  
Spooky Daly Pride- *Dynamite Doms, Park City*  
Unit Breed, Narrows- *Kilby*  
Carlo- *Todds*

Karmakanics- *Urban Lounge*  
John Brown's Body- *Zephyr*

## Wednesday, July 10

My Slave Pedro- *Burt's*  
Gigi Love, Kate McLeod- *Gallivan Ctr*  
Rigid- *Getty's*  
The Crowd, Butthawks, Dregs- *Junction*  
Radio 4, the Kills- *Kilby*  
Ready, Steady Go!- *Urban Lounge*  
Mofo, Spookie Daly Pride- *Zephyr*

## Thursday, July 11

Nuclear Free Great Basin Film Fest- *Brewvies*  
Revelators- *Burt's*  
Mosaic- *The Element*  
Richmond Fontaine- *Hog Wallow*  
Travoltas, Sewing With Nancie, Bottom

Line, Downpat- *Junction*

Black Water- *Muse Music, Provo*  
Bruce Hornsby- *Red Butte Gardens*  
Mahotella Queens- *Twilight Concert*  
Redd Tape, Blue Hour- *Urban Lounge*  
Brian Auger- *Zephyr*

## Friday, July 12

Zach Parrish CD release- *Beatniks*  
Strike Anywhere, Good Riddance- *Bricks*  
G Brown 4tet- *Dynamite Doms, Park City*  
Sunhouse Healers- *Hog Wallow*  
Legends of Rodeo, the Kick, Mercy  
Mile- *Kilby*  
Imperative Reaction CD release- *Sanctuary*  
Nitty Gritty Dirt Band- *Sandy Amphitheater*  
SLUG Localized: Blue Collar Line,  
Hello Amsterdam, Very Metal - *Urban Lounge*

Robert Walter's 20<sup>th</sup> Congress- *Zephyr*

## Saturday, July 13

Boogie Quake Dave- *The Canyons, Park City*  
LoFi Breakdown- *Dynamite Doms, Park City*  
Gallivan Blues Fest- *Gallivan Ctr*  
3 Day Stay- *Garage Band Central*  
They Might Be Giants- *Harry O's*  
Trevor Price Band- *Hog Wallow*  
Nine Spine Stickleback- *Junction*  
Nitty Gritty Dirt Band- *Kenley Amphitheater, Layton*  
The Prom, Dishes- *Kilby*  
Carlos Washington & Giant People- *Lazy Moon*

Rich Wyman- *Miner's Plaza, Park City*  
Force of Friction- *Todds*  
UGGLIES Benefit for JEDI Women- *Trasa*

Wolfs CD Release, Dirty Birds- *Urban Lounge*

Disco Drippers- *Zephyr*

## Sunday, July 14

Highball Train- *Burt's*  
Lionhead Records- *Kilby*  
Shane Jackman- *Miner's Plaza, Park City*

Jerry Jeff Walker- *Red Butte Gardens*

FAB- *Zephyr*

## Monday, July 15

DJ Curtis Strange- *Burt's*  
Mem Shannon- *Dead Goat*

## Tuesday, July 16

Mem Shannon- *Beatniks*  
Rigid- *Burt's*  
Blues On First- *Dynamite Doms, Park City*  
Dr Neptune, Chesterfield- *Kilby*  
GTC, Counteract- *New Junction*  
Richi Whites- *Todds*  
Tanglewood- *Urban Lounge*  
Umphrey's McGee- *Zephyr*

## Wednesday, July 17

Painting Daisies- *Brewskis*  
Evil Beaver- *Burts*  
Flour City Knuckleheads- *Foundation, Provo*  
BD Howes, Purdymouth- *Gallivan Ctr*  
Fire Show, Day Two- *Kilby*  
Midnight Oil- *McKay Ctr*  
Super So Far- *Zephyr*

## Thursday, July 18

Bulimics- *Burt's*  
Claudia Villela, Ricardo Peixoto- *Civic Arts*  
Bernie Worrell, Global Funk Council- *Harry O's*  
Contingency Plan, Larger Than Life,  
Sloppy Meateaters- *Junction*  
Painting Daisies- *Paper Moon*  
Green Party Transit Forum- *Sprague Library*  
Sexy Food- *Urban Lounge*  
Electrovibe, the Kingdom- *Zephyr*

## Friday, July 19

2 & Half White Guys- *ABG's*  
NYPD's Daniel Rodriguez- *Abravanel Hall*  
Underoath, Underwater, Underearth,  
Zao- *Brick's*  
Washington Generals- *Burt's*  
Kelley Richey Band- *Dead Goat*  
Mark Cheney Trio- *Dynamite Doms, Park City*  
Truth Be Told, To See You Broken,  
Parallax- *Foundation, Provo*  
Flesh Peddler- *Grants, Sp Fork*  
The Given- *Hog Wallow*  
Tokyo Marine Fire, Smashy Smashy,  
Carlo- *Kilby*  
Symbiant CD release- *Sanctuary*  
Protocol, Alchemy- *Urban Lounge*  
Tiger Army- *XScape*  
Steve Forbert- *Zephyr*

## Saturday, July 20

Tanglewood- *Beatniks*  
Rising Lion- *The Canyons, Park City*  
SLUG Summer of Death Sk8bored  
Comp- *Connexion*  
Gamma Rays- *Dynamite Doms, Park City*  
Tool, Tomahawk- *E Ctr*  
Danzig, Prong- *Harry O's*  
Suek- *Hog Wallow*  
Melissa Warner- *Miner's Plaza, Park City*

Marmalade Hill- *Port O Call*

Llama Fest- *Krishna Temple, Sp Fork*

Track Star, Silent Film Stars- *Todds*

Red Bennies, Erosion- *Urban Lounge*

Audio Learning Ctr, Hey Mercedes,

Koufax, Piebald- *XScape*

Rigid- *Yabuts*

The Given- *Zephyr*

## Sunday, July 21

Tanglewood- *Beatniks*

Highball Train- *Burt's*

Pettit Project, Over It- *Kilby*

Trace Wiren- *Miner's Plaza, Park City*

Get Stakerized!, Violet Run, Evolver- *Todds*

DJ Spooky, Baldwin Brothers, Ming &

FS, Dalek- *Zephyr*

## Monday, July 22

Over It, My Captain, ECO, Going  
Nowhere Fast- *Beyond the Gateway*

DJ Curtis Strange- *Burt's*

Big Jack Johnson & Oilers- *Dead Goat*

Xiu Xiu, Crosstide, Divit, Day of Less- *Kilby*

## Tuesday, July 23

Big Jack Johnson & Oilers- *Beatniks*

Plan B- *Burt's*

Dreadnought- *Dead Goat*

Schvilkus- *Dynamite Doms, Park City*

Tracy Bird- *Fairpark*

Schvilkus, DJ Viper- *Harry O's*

American Analog Set, Her Space

Holiday, Peppermints- *Kilby*

Femi Kuti- *Red Butte Gardens*

Alpha Brown, Jenna- *Todds*

Stormy, Tolchuck Trio- *Urban Lounge*

Fat Tuesday- *Zephyr*

## Wednesday, July 24

Pinkeye- *Burt's*

Slightly Stoopid- *Liquid Joe's*

Kate McLeod, Burt Hunter- *Miner's Plaza, Park City*

Ready, Steady, Go!- *Urban Lounge*

## Thursday, July 25

My Slave Pedro- *Burt's*

Scorpions, Deep Purple, Dio- *E Ctr*

John Mayall & Bluesbreakers- *Gallivan Ctr*

Dreadnought- *Harry O's*

The Basement, Women's Benefit- *Kilby*

Violet Run, Phono, Harpy- *Urban Lounge*

Our Lady Peace, Audiovent,

Greenwheel- *XScape*

McCloskey Bros Band- *Zephyr*

## Friday, July 26

Big Jack Johnson & Oilers- *Beatniks*  
Rich Dixon 4tet- *Dynamite Doms, Park City*

Critical Mass Bike Ride- 5 pm @ *Gallivan Ctr*

Gogogo Airheart, SLUG Women in Rock  
showcase- *Kilby*

Slaves, Superhero, No Regret, TCP- *New Junction*

New Transit Direction, live DJ- *Todds*

White City Rockers, Optimist Prime- *Urban Lounge*

## Saturday, July 27

Shana Morrison Band- *The Canyons, Park City*

Todd Mather, Red Clay- *Dynamite Doms, Park City*

City Weekly Anniversary- *Gallivan Ctr*



SLUG Women in Rock showcase- *Kilby Georgia Barretto- Miner's Plaza, Park City*  
 Torque, Wasted Time- *Some Dudes Playground*  
 Rodeo Boys, Alchemy- *Todds*  
 Flatline Syndicate, K1-2B- *Urban Lounge*  
 Cosm CD release- *Zephyr*  
 Desert Show- *435-512-1920*

**Sunday, July 28**

Highball Train- *Burt's*  
 Violet Run- *Club Manhattan*  
 Town & Country, Ether Orchestra- *Kilby*  
 Megan Peters- *Miner's Plaza, Park City*  
 This Engine Burns- *Todds*

**Monday, July 29**

DJ Curtis Strange- *Burt's*  
 Magic Slim & Teardrops- *Dead Goat*  
 Sergio Mendes, Brazil 2002- *Kenley Amphitheater, Layton*  
 Don McLean- *Scera Shell, Orem*  
 Nucleus- *Zephyr*

**Tuesday, July 30**

Lil Dave Thompson- *Beatniks*  
 Ridin the Faultline- *Dynamite Doms, Park City*  
 I Am the World Trade Center- *Kilby*  
 Punk Tuesday- *Todds*  
 Atery Teenage Riot- *Urban Lounge*  
 Vinyl- *Zephyr*

**Wednesday, July 31**

Smackwater Jack, Patrice Pike- *Gallivan Ctr*  
 FT (formerly Fervid Torpor)- *Getty's*

Arab On Radar, Blood Brothers, the Locust- *Kilby*  
 Face First, Green Peanuts, Special Edward- *New Junction*  
 Truth Be Told, Blind the Fold, As the World Waits- *Suite 13*  
 Quadraphonic- *Urban Lounge*  
 Morrissey- *Zephyr*

**Thursday, August 1**

Butch Hancock, Jimmie Dale Gilmore, Joe Ely, Flatlanders- *Gallivan Ctr*  
 Morrissey- *State Fairpark*  
 Patrice Pike- *Zephyr*

**Friday, August 2**

Blues Benders- *Dynamite Doms, Park City*  
 Ben Kweller, My Morning Jacket, Pony League- *Kilby*  
 Jackyl, Skid Row, Vince Neil- *McKay Ctr, Orem*

**Saturday, August 3**

In Stereo- *Tooele Cty Fair*  
 Animal Liberation Orchestra- *Beatniks*  
 Elvin Bishop- *The Canyons, Park City*  
 Purdymouth- *Dynamite Doms, Park City*  
 31 Knots- *Kilby*

**Sunday, August 4**

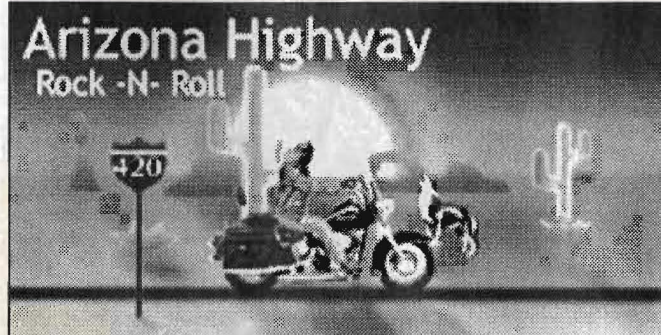
Kitaro- *Kingsbury Hall*  
 Park City Arts Fest  
 CrimethInc Circus Tour, Corleones- *Trasa*

**Sunday, August 4**

JamGrass- *Deer Valley*  
 Longshot- *Dynamite Doms, Park City*  
 Dillinger Four, Lawrence Arms- *Kilby*  
 Park City Arts Fest

**Monday, August 5**

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**Our Lady Peace**  
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# KILBY COURT CALENDAR

July 2002

- |  |  |   |
|--|--|---|
| 02- PG99   | 13- the PROM<br>the DISHES                       | 23- AMERICAN ANALOG SET<br>HER SPACE HOLIDAY<br>the PEPPERMINTS |
| 03- Bran(...)Pos<br>Confromicro Detail<br>Gentry Densley       | 14- LIONHEAD Records Night                       | 26- SLUG Ladies Night   |
| 05- ROCKING HORSE WINNER<br>the WAXWINGS<br>MAYFLIES<br>SPARTA | 16- DR. NEPTUNE<br>CHESTERFIELD                  | 27- SLUG Ladies PT II   |
| 06- CASKET LOTTERY & Form of Rocket                            | 17- the FIRE SHOW<br>DAY TWO                     | 28- TOWN & COUNTRY  |
| 08- RILO KILEY   | 19- TOKYO MARINE FIRE<br>Smashy Smashy           | 30- I AM the WORLD<br>TRADE CENTER                              |
| 09- UNIT BREED<br>the NARROWS                                  | 21- PETTIT PROJECT<br>(from O Canada)<br>OVER IT |   |
| 10- the KILLS (ex-Discount,<br>from the UK)                    | 22- XIU XIU<br>CROSSTIDE<br>DIVIT<br>Day of Less |   |
| 12- LEGENDS of RODEO<br>the KICK<br>MERCY MILE                 |  |   |

KILBY CT=  
741 S. 330 W.  
ph# 320.9887



COMING IN AUGUST: (July) 31- the Locust, Arab on Radar, Lightning Bolt... (Aug.) 02- Ben Kweller, my Morning Jacket, Pony League... 03- 31 Knots...  
04- Dillinger Four, Lawrence Arms... 06- Six Parts Seven... 10- Tsunami Bomb....

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